MUSIC - UNIVERSITY OF TORONTO
3 1761 04871 7359

DJIDRAH

M
33
M49P3
1900
c.1
MUSI

Digitized by the Internet Archive
in 2024 with funding from
University of Toronto

https://archive.org/details/31761048717359

J. BRANDARD.

M & N. HANHART, IMP.

N° 18 OF BOOSEY & SONS EDITION OF STANDARD FOREIGN OPERAS FOR PIANO SOLOS

MEYERBEER'S

FAVORITE OPERA

DINORAH.

EDITED FOR THE

PIANO FORTE.

BY

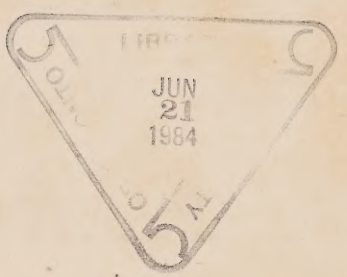
RUDOLPH NORDMANN.

Ent. Sta. Hall.

LONDON,

BOOSEY & SONS, MUSICAL LIBRARY, 28, HOLLES STREET.

M
33
M49P3
1900



DINORAH.

A YEAR before the action of the Opera begins, occurs the anniversary of the "Pardon," or annual fête, of Ploërmel (a village in Brittany), when all the inhabitants go in procession to the chapel to pay homage to the Virgin. On this day a marriage is to take place between Hoel, a goatherd, and Dinorah. A tempest arises which lays the house and property of the bride's father in ruins. Hoel sees nothing but poverty for him and his intended, and lends an ear to an ancient superstition of the hidden treasure from Tonick, an old wizard, and departs in company with him to undergo the necessary probation. Tonick dies a short time before the expiration of the year, and leaves Hoel master of the secret, with the knowledge of the penalty that awaits the first who lays hand on the treasure. Hoel is determined to find a go-between, and accomplish his object with impunity. He returns to Ploërmel, and persuades Corentin, a vagrant musician, distinguished for cupidity and cowardice, to take part in the enterprise. The year being nearly completed, they set off to the appointed place. Dinorah, believing her lover has forsaken her, goes mad, and passes her time roving about the country accompanied by a pet goat. While Hoel is endeavouring to induce Corentin to perform his part in their compact, she appears in the "val maudit," and sings a few snatches of the legend, indicating that the first who touches the treasure shall die within the year. Corentin is apprised of his danger. An altercation between Hoel and his intended victim ensues, during which Dinorah appears among the rocks. Corentin suggests "the mad lady" as his substitute. Hoel, though he sees Dinorah, thinks her but a phantom sent to lure him to destruction, and consents; when suddenly a thunder-storm explodes. The goat traverses the bridge over the chasm; the sluices underneath burst; and the waters of the torrent precipitate themselves tumultuously into the ravine. Dinorah rushes towards the bridge, which gives way beneath her, and she tumbles into the abyss. She has dropt a necklace previous to her fall. Hoel picks it up and recognises it. Forgetful of everything, he flies to the rescue of his beloved. The anniversary of the "Pardon" has again come round, and the inhabitants of Ploërmel are again preparing for its celebration. Hoel has succeeded in rescuing Dinorah from destruction. Struck with one familiar object after another, the young maiden regains her faculties, awakening slowly, as if from a dream, and ultimately recognises her lover. The happy couple accompany the procession of the pilgrimage to the church, where their union is solemnised.

The opening scene represents Corentin's cottage, situated in a wild and mountainous pass in Brittany. It is evening. Goatherds and peasants cross the mountain tracks. They join in the chorus, "L' azzuro del cielo" (p. 16), and depart. A goat traverses the stage. Dinorah follows. In the recitative, "Bellàh, capretta amata" (p. 20), she calls upon her favourite to return. She sings the *berceuse*, "Si, carina" (p. 22), and retires. Corentin enters blowing an air (p. 26) on his cornemuse, and goes into his cottage. He has escaped the hobgoblins or korigans so far. The scene is obscured. Corentin lights a candle, and sings the couplets, "Dava il cielo" (p. 27), which set forth the diversity of human tastes and feelings. The window opens suddenly. Corentin starts. To dispel his fears he plays on the cornemuse. Dinorah enters. The light goes out. In the duet, "Suona, suona, bel pastor" (p. 28), Dinorah forces Corentin to play, and she imitates him. Believing her to be the queen of the fairies, he attempts to escape; she prevents him, and compels him to dance. He falls into a chair, and wearied falls asleep. She leans on his shoulder and also doses. Hoel knocks at the door of the cottage. Corentin conceals himself behind an arm-chair, and Dinorah leaps from the window. Hoel calls loudly for Alano. Corentin opens the door. Alano, his uncle, is dead, and he is his sole heir. That is unfortunate for Hoel; why, he will explain presently. But first he must sup. He gives Corentin a crown to procure something to drink, and talks about his hands being filled with gold by the morrow. Corentin, dazzled and bewildered by the vision, rushes off. Hoel must sacrifice Corentin to obtain the treasure. He sings the air, "Magia, magia possente" (p. 36), in praise of magic and gold. Corentin returns with wine. Hoel relates the means by which they both may become enriched. A twelvemonth previously—it was the day of the pilgrimage—he was on his way to the village church to be wedded to Dinorah. A tempest overtook them. The cottage of Dinorah's father was struck by lightning and consumed, with all their property. Dinorah was doomed to poverty. It was at that moment Tonick, the old villager, whispered in his ear:—"Cheer up—all shall be well. Give me thy hand. I will make thee rich. But we must live a whole year in solitude. When that period shall have expired the fiery cross will gleam above the spot where the treasure lies concealed." "What treasure?" demands Corentin. "That which the gnomes and korigans defend in darkness and mystery," answers Hoel. The year had almost expired when Tonick died. He, however, has bequeathed the secret of obtaining the treasure to Hoel. In the duet, "Se crede il padre" (p. 42), Hoel explains the means and formulas to be employed. Dinorah appears at the window, throws a bouquet of wild flowers into the room, and disappears. Hoel accepts the flowers as a protection against potent spirits; Corentin believes they have been thrown by the lady of the meadows for unlawful purposes. In the duet, "Un tesor? Bevi ancor" (p. 45), Hoel endeavours to stimulate the courage of Corentin, and partly succeeds. They are going off when the tinkling of a goat's bell is heard, and Dinorah appears on the mountain path. In the trio, "Il tintinnar" (p. 50), Hoel endeavours to hurry Corentin off; Corentin takes the tinkling for some supernatural noise, while Dinorah expresses delight that she has found the goat. The act closes.

Act the second commences. It is moonlight. Woodcutters and peasants coming from the alehouse sing the bacchanalian, "Com' è buono" (p. 56). A goatherd, in the recitative, "Ditemi, buona gente" (p. 58), inquires whether anybody has heard tidings of Dinorah, and sings the arietta, "Da quel di' che a lei" (p. 59). In the canzonetta, "Fanciulla che il core" (p. 59), he bids young maidens beware of love. Peasants, &c. go out. Dinorah enters, calling upon Hoel's name. She sings the romance, "Incantatore della montagna" (p. 63). The night grows dark. She trembles. A sudden gleam of moonshine casts her shadow at her feet. In the air, "Ombra leggièra" (p. 64), she prays it never to forsake her. The moon becomes clouded. The shadow disappears. Dinorah is disconsolate. The shadow returns, and Dinorah reiterates her gladness. Scene changes to a desert plain, in which is seen a lake enclosed by sluices. Hoel and Corentin enter. "This is our destination," exclaims the former. "I dare advance no further," ejaculates the piper. Eleven o'clock strikes. "At midnight," cries Hoel, "thou shalt see the fiery cross. Follow me." "'Twere best thou shouldst go alone." "Take this branch in thy hand, 'twill act as a talisman," and Hoel ascends the ravine, beckoning to Corentin. Corentin endeavours to overcome his terror. In the air, "Ah! che tremor" (p. 72), he strives to give himself courage. Dinorah comes towards him. He falls on the ground and attempts to repeat the mystic words taught him by Hoel. She addresses him wildly. He recognises the mad woman. A noise is heard. "What is it?" demands Corentin. "A stone has fallen into the ravine," she answers. "The treasure!" he exclaims. "The treasure?" she repeats. "He finds it," cries Corentin. Dinorah sings the legend, "Sorte sciagurata" (p. 75), which proclaims death within the year to him who first lays hand upon the gold, and disappears behind the rocks. Corentin now understands why Hoel is anxious he should participate in finding the gold. Hoel returns. In the duet, "Quando l' ora suonera" (p. 76), Hoel tells Corentin one of them must descend into the ravine. "Which of us?" asks Corentin. Hoel uses threats. Emboldened by his fears Corentin defies him. Dinorah is heard outside singing a snatch of the legend. The thought suggests itself to Corentin that the "mad woman" may be used in the discovery. In the trio, "Ascolta, mia bella" (p. 84), he tries to prevail on her to assist them in removing the stone; she heeds him not, but sings fragments of old tunes. Hoel sees Dinorah, but believes she is a phantom sent to torment him, as he had been warned by the wizard Tonick. A storm arises. The goat is seen crossing the bridge. Dinorah throws off her necklace, and climbs the rocks in pursuit of her favourite. Hoel recognises the necklace. It is Dinorah herself. "Stay, I charge you," he cries. The thunderbolt falls; the sluices of the lake are burst open; Dinorah crosses the bridge, it breaks, and she is precipitated into the waters. Hoel is seen making his way to the side of the torrent, and the curtain descends.

The third act opens with a rural landscape, seen in the morning light. A hunter appears on the rock, and sings the air, "Il sol si levo" (p. 94). A reaper enters, and in the air, "Già matura son le spiche" (p. 96), chants the praises of the harvest and sickle. Two goatherds, in the duo, "Sui prati tutt' in fior" (p. 98), celebrate the charms of the country. The four join voices in the prayer, "Gran Dio, padre nostro" (p. 100). At the end they retire. Corentin enters out of breath and terrified. Hoel approaches with Dinorah in his arms. He has rescued her from the torrent. He speaks to her; she cannot answer. He despatches Corentin for assistance, and sings the romance, "Sei vendicata assai" (p. 103), in which he calls on her to bless him with returning life. Dinorah slowly recovers. "Have I been dreaming?" she cries. In the duo, "Un sogno! A cielo!" (p. 105), Hoel assures her that the transactions of the past twelvemonth have been all a dream. It is the anniversary of the Pardon, the day on which they were separated a year since, and the villagers as usual, are about to proceed in procession to the church. She listens for the accustomed hymn. The chorus of pilgrims in the distance sing the "Santa Maria" (p. 113). Peasants enter. Dinorah recognises them. A bell tolls. It calls to morning prayer, and announces the bridal of Dinorah and Hoel. Dinorah turns and sees her betrothed, and flings herself into his arms. "Now indeed I do not dream." The procession enters, and begins to cross the stage to the accompaniment of the "Santa Maria." Hoel and Dinorah proceed onward to the church, where they are to be made happy for ever.

BOOSEY AND SONS' CHEAP EDITIONS.

Just published, price 3s.

MOZART'S TWELFTH MASS,

ARRANGED FOR THE PIANOFORTE OR HARMONIUM,

BY HENRY SMART.

In a complete form.

Now ready, in One Volume, beautifully bound in crimson and gold, price 7s. 6d.; or in cloth cover, 6s.; or in Six Books, price 1s. each, a New Edition of

MENDELSSOHN'S SONGS WITHOUT WORDS.

EDITED BY J. W. DAVISON.

Containing the whole of the Thirty-six celebrated Lieder ohne Worte, with a Preface by the Editor, and a Portrait of Mendelssohn, by John Lynch.

From the DAILY NEWS.—"This cheap, compact, and most elegant edition of the famous 'Lieder ohne Worte,' will be welcomed as a boon by every lover of Mendelssohn, not excepting such of them as already possess those exquisite pieces as they have been already published: for independently of the beauty of the volume, and the clearness and accuracy of the text, it has the further advantage of a preface by the accomplished editor, which every one who cherishes the memory of the lamented musician will read with instruction and pleasure."

In One handsome Volume (pp. 166), cloth gilt, price 7s. 6d., a new and most valuable Work for the Harmonium, entitled

THE HARMONIUM MUSEUM.

Containing One Hundred Favourite Pieces, both Sacred and Secular. Selected and arranged for the Harmonium

BY RUDOLF NORDMANN,

Preceded by a descriptive notice of the character and capabilities of the Instrument, and Instructions in playing it,

BY HENRY SMART.

This invaluable work contains Compositions by the following Masters:—Beethoven, Mozart, Haydn, Handel, Weber, Mendelssohn, Rossini, Pergolesi, Meyerbeer, Bellini, Donizetti, Verdi, Curschmann, Auber, Gordigiani, &c. &c.

It may also be had in Two Parts. Part I. SACRED MUSIC, 3s.; Part II. SECULAR MUSIC, 5s.

Now ready (Second Edition), price 4s. in fancy cover; or 7s. 6d. in crimson cloth and gold,

THE VERDI ALBUM.

A Collection of Twenty-five popular Songs from Verdi's Operas, in *English* and *Italian*, including many beautiful Compositions hitherto unknown in this country, and arranged in such a manner as to suit nearly every description of Voice.

CONTENTS:—Ernani involami, Ernani; Tutto sprezzo, Ernani; Infelice! e tu credevi, Ernani; O vecchio cor, I Due Foscari; Questa dunque, I Due Foscari; Sempre all' alba, Giovanni d'Arco; La mia letizia, Lombardi; Non fu sogno, Lombardi; Quando le sere, Luisa Miller; Pietà, respetto onore, Macbeth; Va pensiero, Nabuco; Ciel pietoso, Oberto; E il sol dell' anima, Rigoletto; La donna è mobile, Rigoletto; Questa o quella, Rigoletto; Cielo di stelle orbato, Simon Boccanegra; Cielo pietosa, Simon Boccanegra; Ah! forse è lui, La Traviata; Sempre libera, La Traviata; Libiamo! libiamo, La Traviata; Ah! che la morte, Il Trovatore; Il balen, Il Trovatore; Tacea la notte, Il Trovatore; Di tale amor, Il Trovatore; Il zeffiro legger, Les Vêpres Siciliennes.

Just published, large size, price 2s. 6d.

MOORE'S 73 IRISH MELODIES

ARRANGED FOR THE PIANOFORTE

BY RUDOLF NORDMANN.

BOOSEY AND SONS' NEW AND COMPLETE EDITION OF OPERAS FOR PIANOFORTE SOLO.

Each Opera is in a complete form for the Pianoforte, and contains a full description of the plot and music, with a beautiful frontispiece on India paper.

1. Sonnambula ..... 4s.	5. Lucia di Lammermoor ... 5s.	10. Il Trovatore..... 5s.
2. Norma ..... 4s.	6. Fille du Régiment..... 4s.	11. La Traviata ..... 5s.
3. Puritani..... 6s.	7. Fra Diavolo ..... 5s.	12. Les Vêpres Siciliennes 7s. 6d.
4. Lucrezia Borgia..... 4s.	8. Don Juan ..... 5s.	13. Rigoletto ..... 5s.
	9. Les Huguenots..... 7s. 6d.	14. Luisa Miller ..... 5s.

15. Martha ..... 5s.	
16. Don Pasquale ... . 5s.	
17. Ernani ..... 5s.	
18. Dinorah .....7s. 6d.	

The above may be had, splendidly bound in green and gold (suitable for presentation), price 1s. 6d. (each Volume) extra.

BOOSEY AND SONS' MUSICAL LIBRARY, 24 AND 28 HOLLES STREET, LONDON.

LONDON: PRINTED BY SPOTTISWOODE & CO. NEW-STREET SQUARE.

I N D E X.

ATTO PRIMO.

		PAGE.
	OVERTURA	1
Nº 1.	*CORO di CAPRAI.* — "L'AZZURA DEL CIEL"	16
Nº 2.	*SCENA ed ARIA.* — "SI, CARINA, CAPRETTINA"	20
Nº 2 bis.	*ARIA di PIVA.*	26
Nº 3.	*STROFE di CORENTINO.* — "DAVA IL CIELO A CIASCUN"	27
Nº 4.	*DUETTO.* — "SUONA, SUONA, BEL PASTOR"	28
Nº 5.	*GRAND ARIA di HOËL.* — "O POSSENTE, POSSENTE MAGIA"	36
Nº 6.	*SCENA e CONGIURAZIONE.* — "SE VEDER TU CREDI"	42
Nº 7.	*DUETTO BUFFA.* — "UN TRESOR! BEVI ANCOR!"	45
Nº 8.	*TERZETTINO DELLA CAMPANELLA.* — "IL TINTINNAR CH'ODO"	50

ATTO SECONDO.

Nº 8. bis.	*ENTR'ACTE.*	54
Nº 9.	*CORO.* — "COME È BUON, COME È BUON"	56
Nº 9. bis.	*ARIETTA.* — "DA QUEL DI CHE"	59
Nº 9. bis.	*CANZONETTA* — "FANCUILLE CHE IL CORE"	59
Nº 10.	*RECIT. e ROMANZA.* — "L'INCANTATOR DELLA MONTAGNA"	63
Nº 11.	*SCENA ed ARIA.* — "OMBRA LEGGIERA"	64
Nº 12.	*ARIA.* — "AH! CHE TREMOR"	72
Nº 13.	*LEGGENDA.* — "TRIST'ORRENDO FATO"	75
Nº 14.	*GRAN DUETTO BUFFO.* — "SE LORA SUONERA"	76
Nº 15.	*TERZETTO FINALE.* — "O LA, O LA, MIA BELLA"	84

ATTO TERZO.

Nº 15. bis.	*ENTR'ACTE et INTERMÈDE.*	
Nº 16.	*ARIA del CACCIATORE.* — "IL SOL SE LEVO"	94
Nº 17.	*ARIA del MIETITORE.* — "LE SPICHE ANDIAM"	96
Nº 18.	*VILLANELLA dei 2 Pastori.* — "SUI PRATI IN FIOR"	98
Nº 19.	*SCENA e PADRE NOSTRO.* — "BUON DI PASTOR"	100
Nº 19. bis.	*MELODRAME.*	
Nº 20.	*ROMANZA.* — "SEI VENDICATA ASSAI"	103
Nº 21.	*GRAN DUETTO e FINALE.* — "UN SOGNO? O CIEL"	105
Nº 21. bis.	*CORO dei PERDONI.* — "SANTA MARIA."	113

DINORAH.

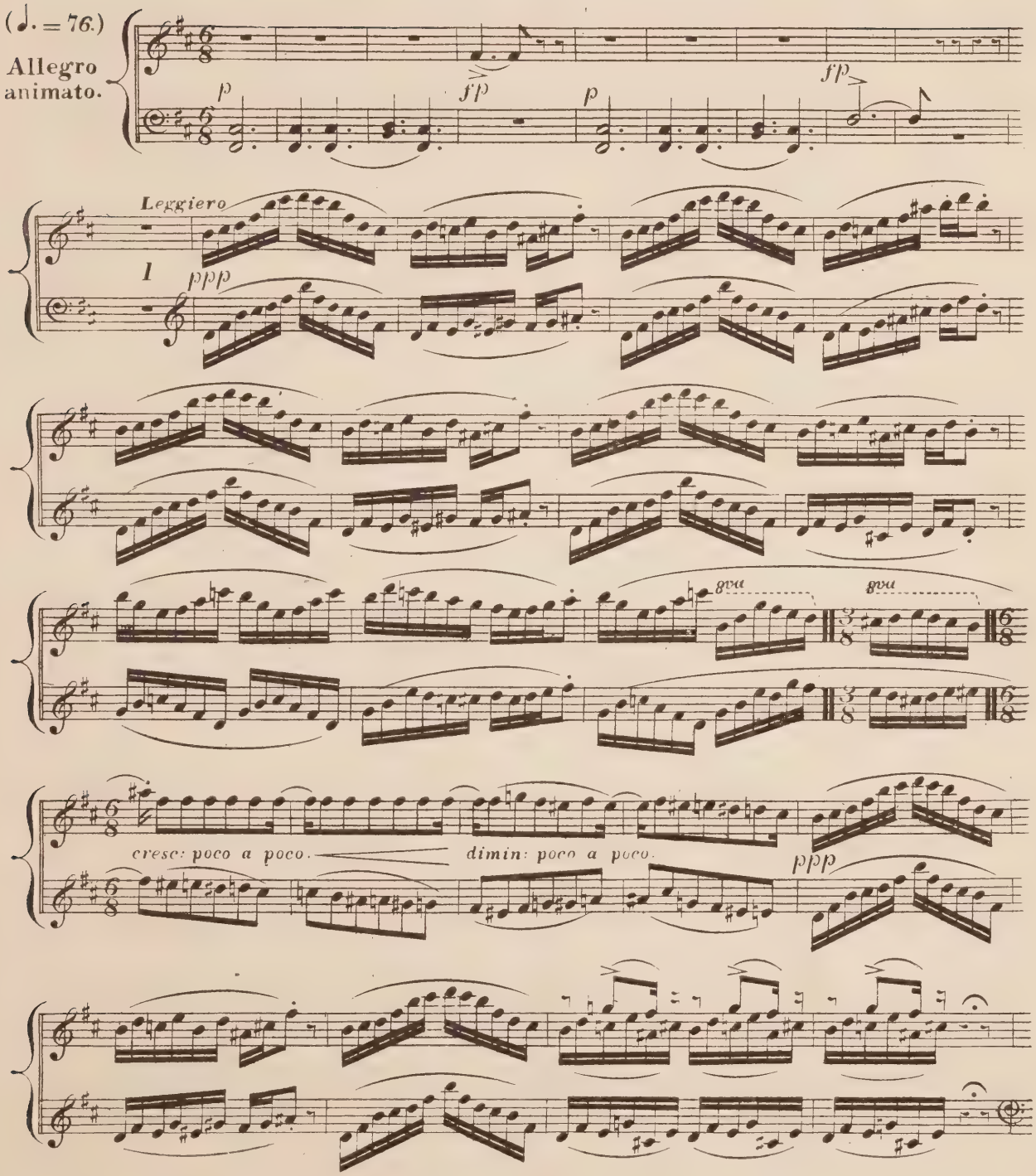
OU

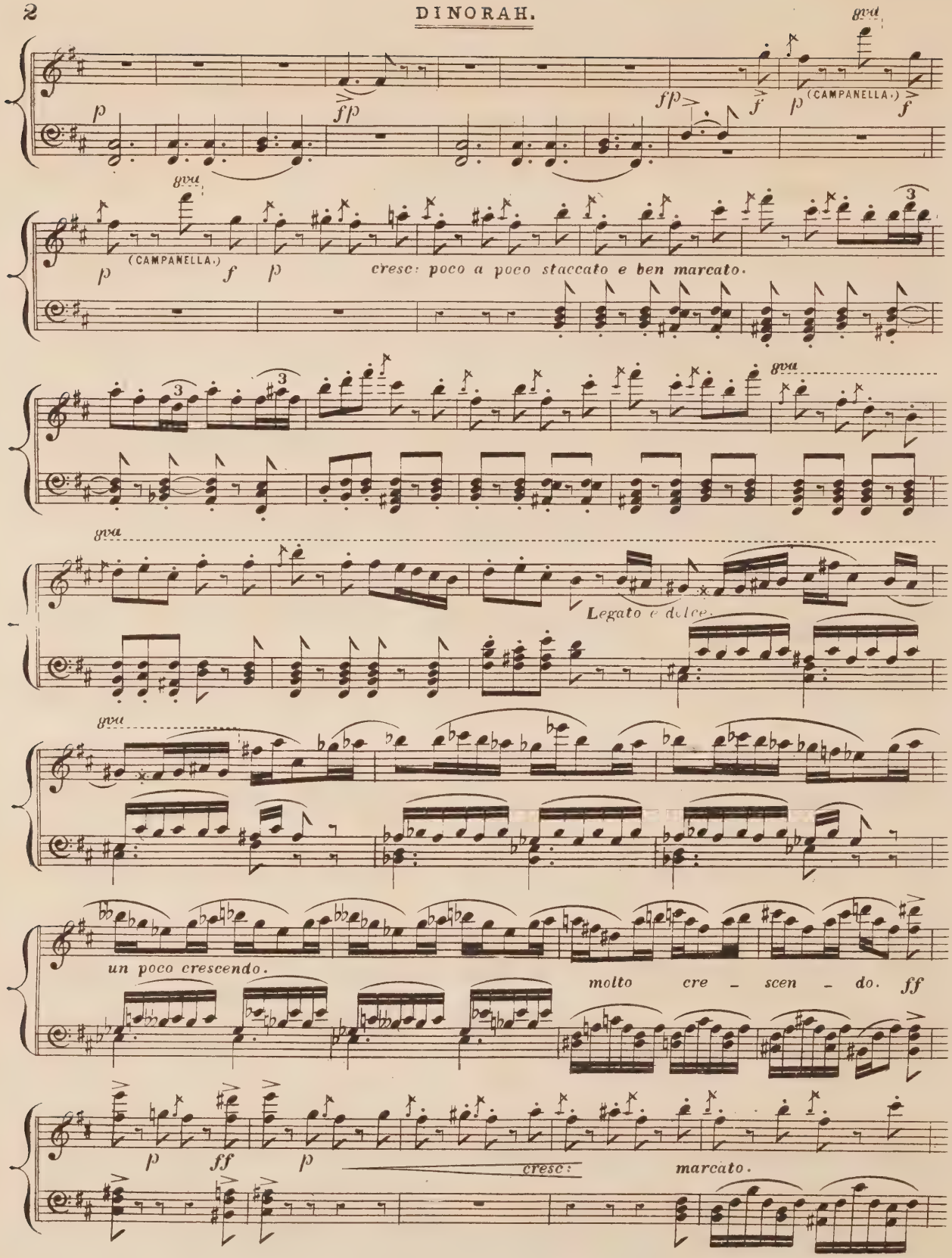
LE PARDON DE PLOËRMEL.

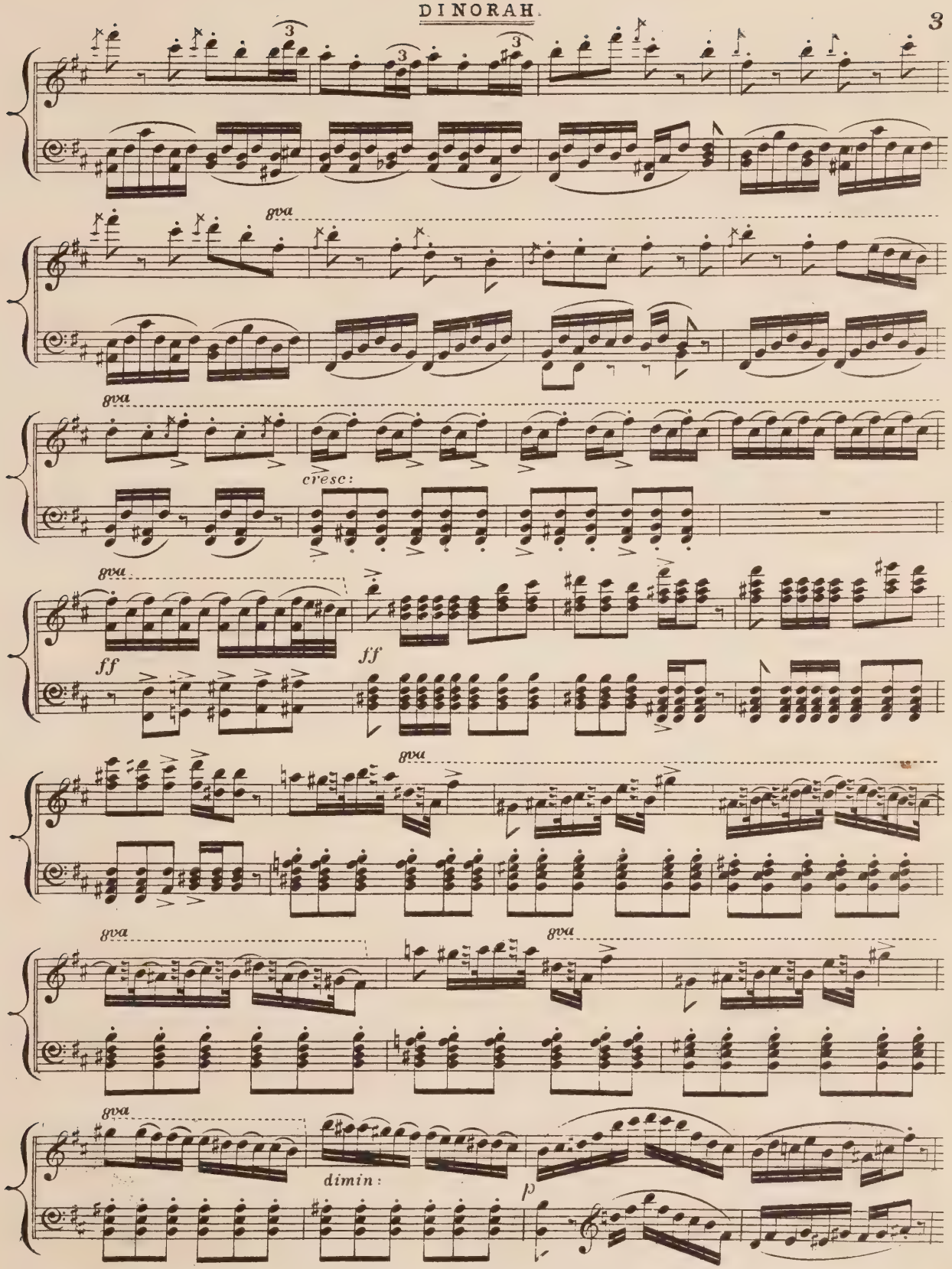
DI

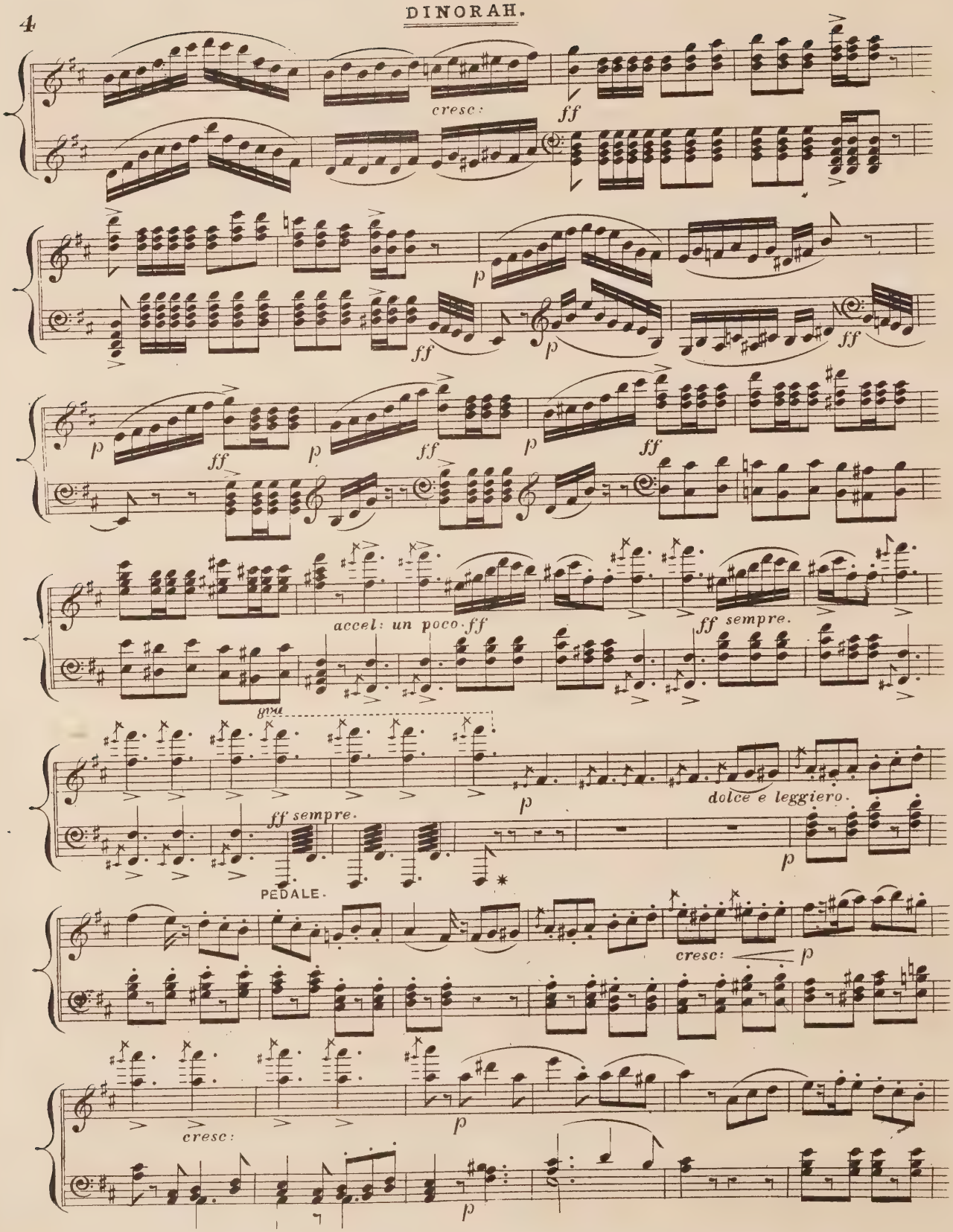
G. MEYERBEER.

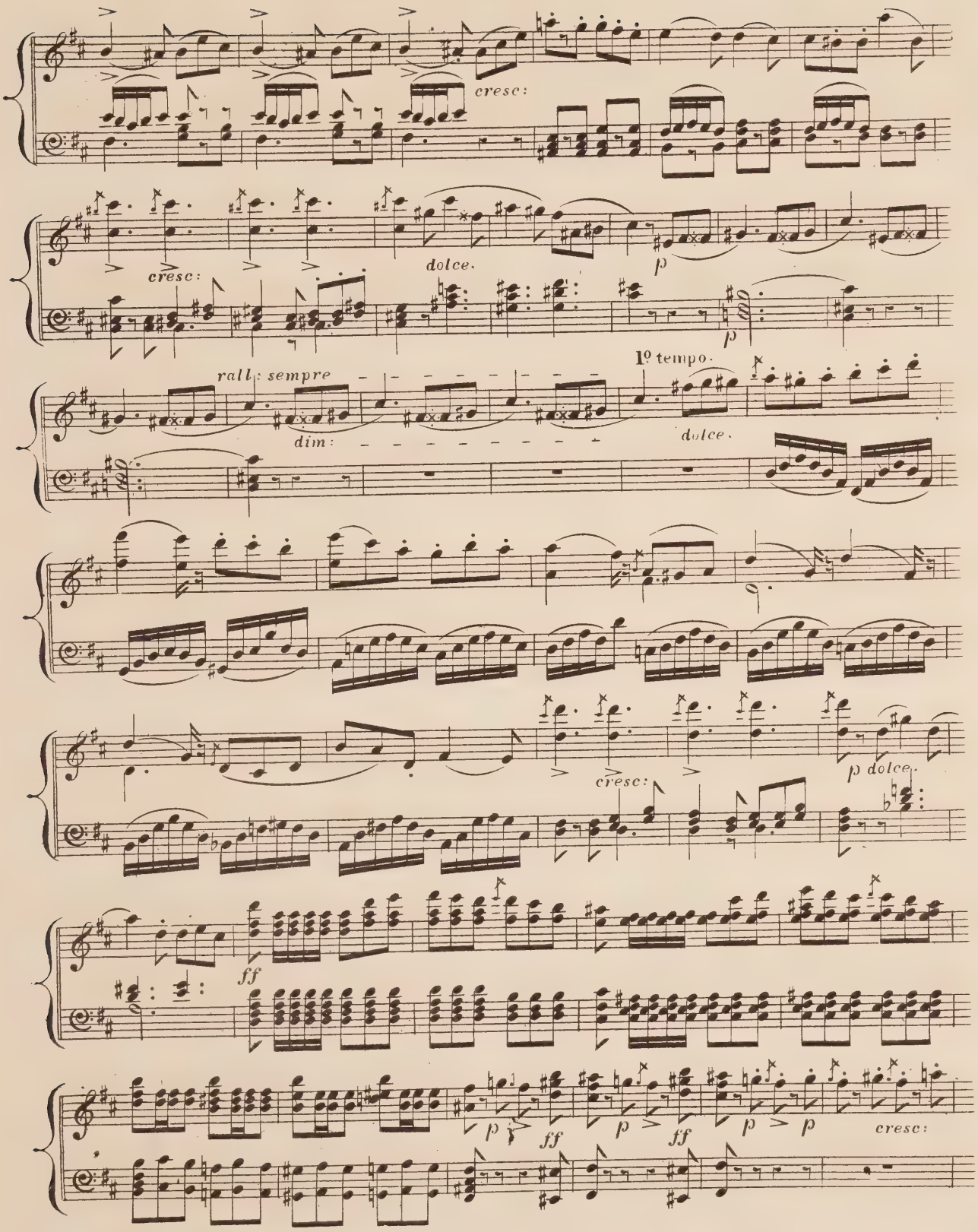
OVERTURA.

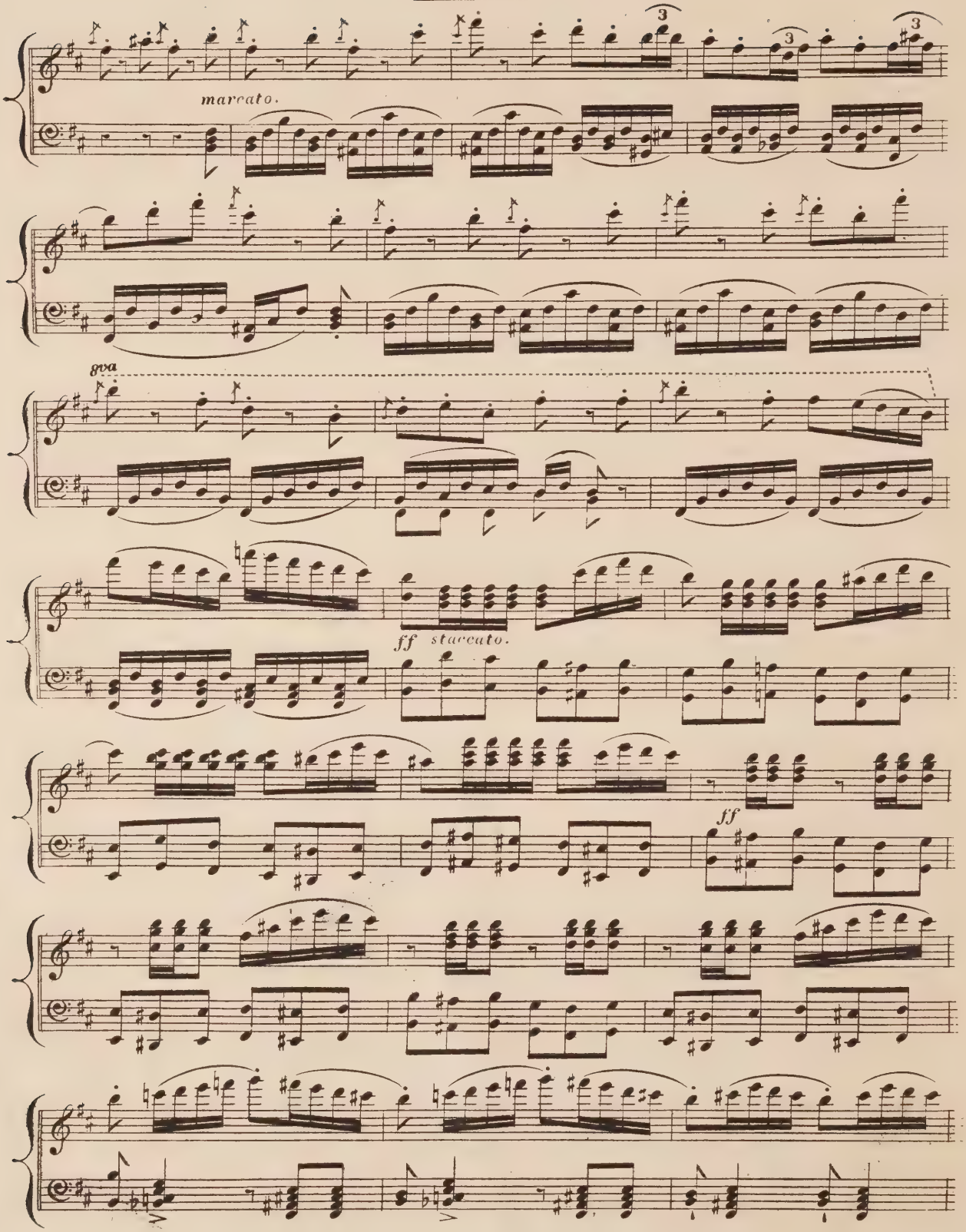


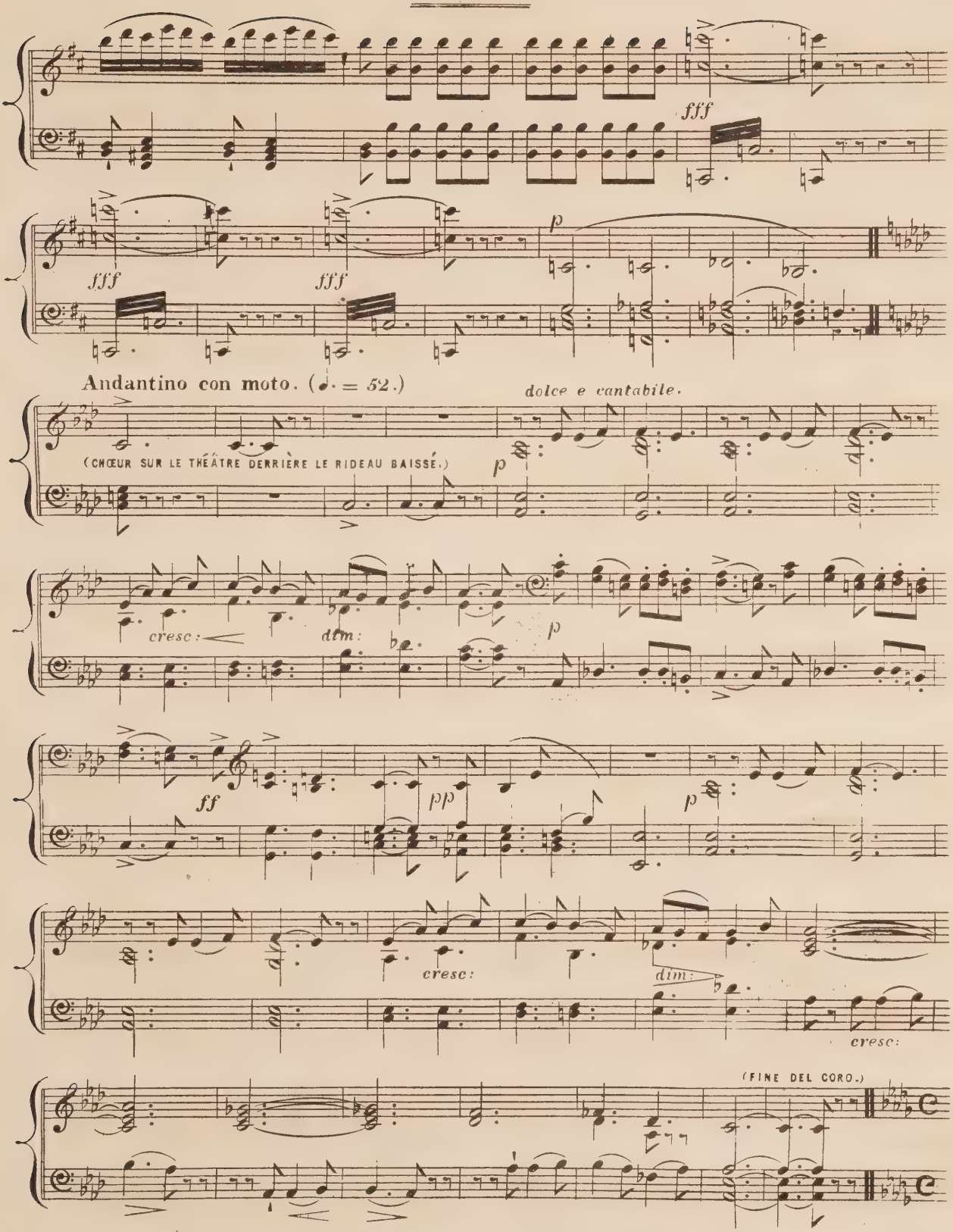

gva
p
fp
fp
f
p (CAMPANELLA.) f
gva
p (CAMPANELLA.) f p
cresc: poco a poco staccato e ben marcato.
gva
gva
Legato e dolce.
gva
un poco crescendo.
molto cre – scen – do. ff
p ff p
cresc:
marcato.


8va
8va
cresc:
8va
ff
ff
8va
8va
8va
dimin:
p


cresc:
ff
p
ff
p
ff
p
ff
p
ff
p
ff
accel: un poco ff
ff sempre.
gva
ff sempre.
p
dolce e leggiero.
p
PEDALE.
cresc:
p
cresc:
p
p


cresc:
cresc:
dolce.
p
p
rall: sempre
dim:
1º tempo.
dolce.
cresc:
p dolce.
ff
p
ff
p
ff
p
p
cresc:

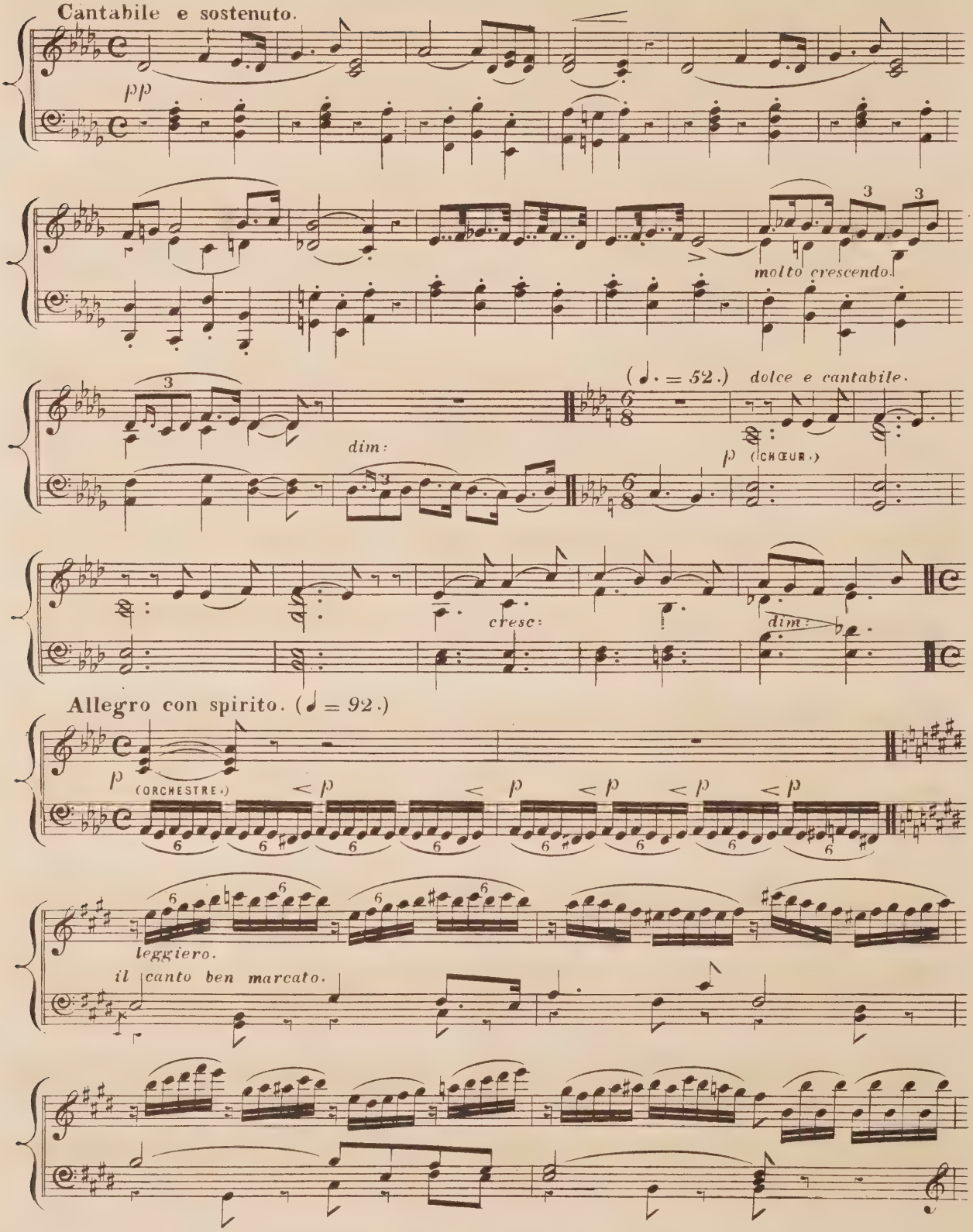

marcato.
8va
ff staccato.
ff

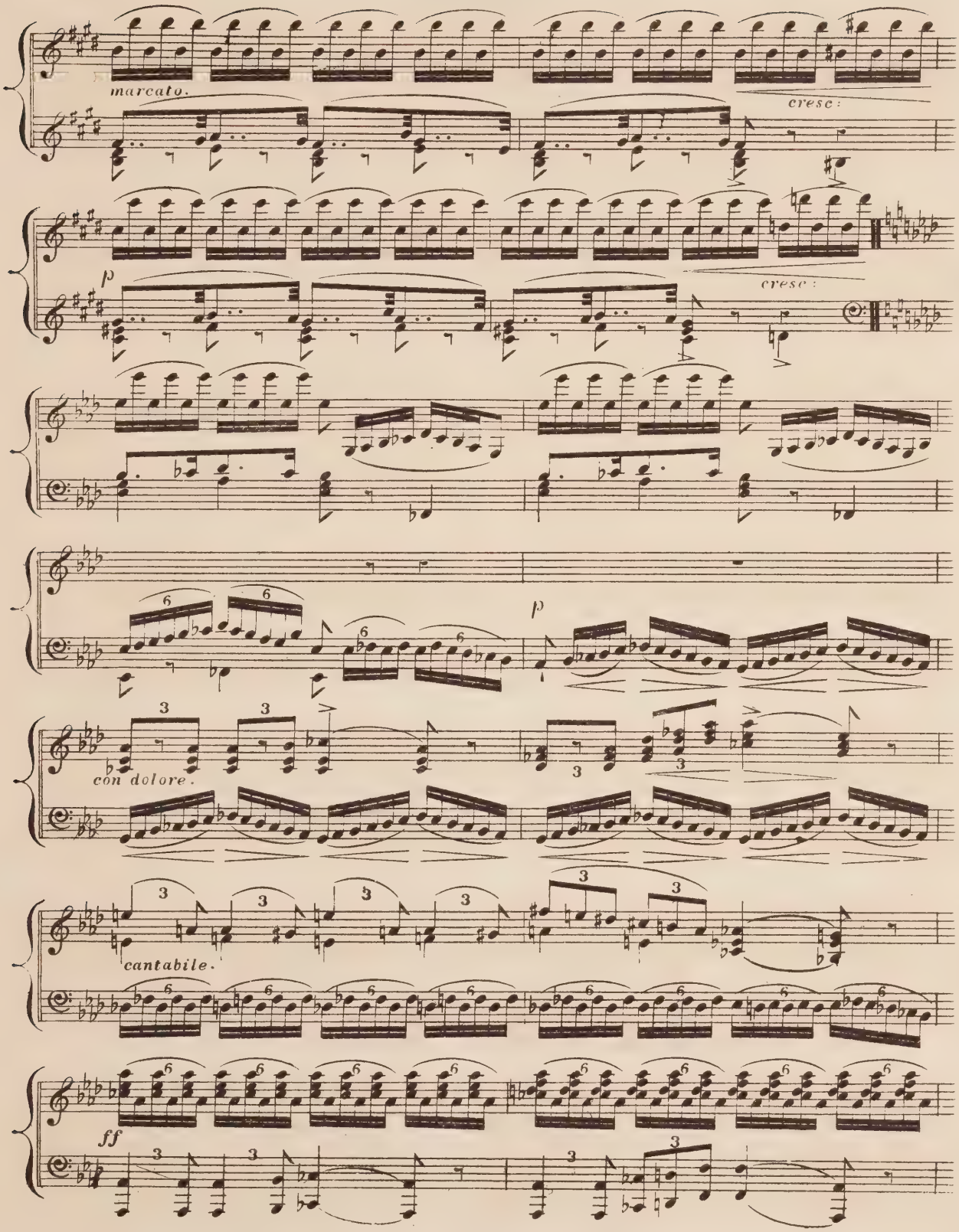

fff
fff
fff
p
Andantino con moto. (♩. = 52.)
dolce e cantabile.
(CHŒUR SUR LE THÉÂTRE DERRIÈRE LE RIDEAU BAISSÉ.)
p
cresc:
dim:
p
ff
pp
p
cresc:
dim:
cresc:
(FINE DEL CORO.)

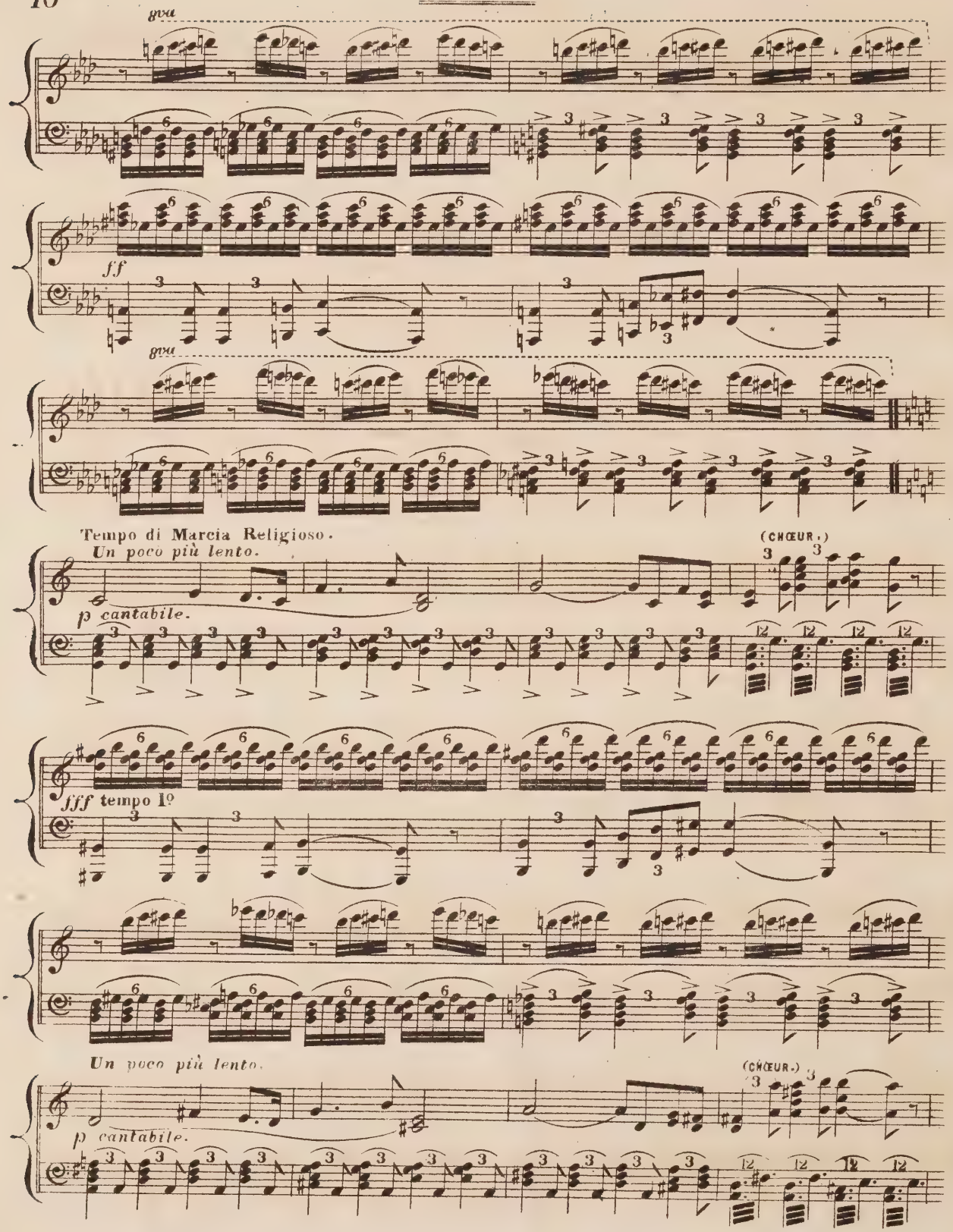
(♩ = 69.)

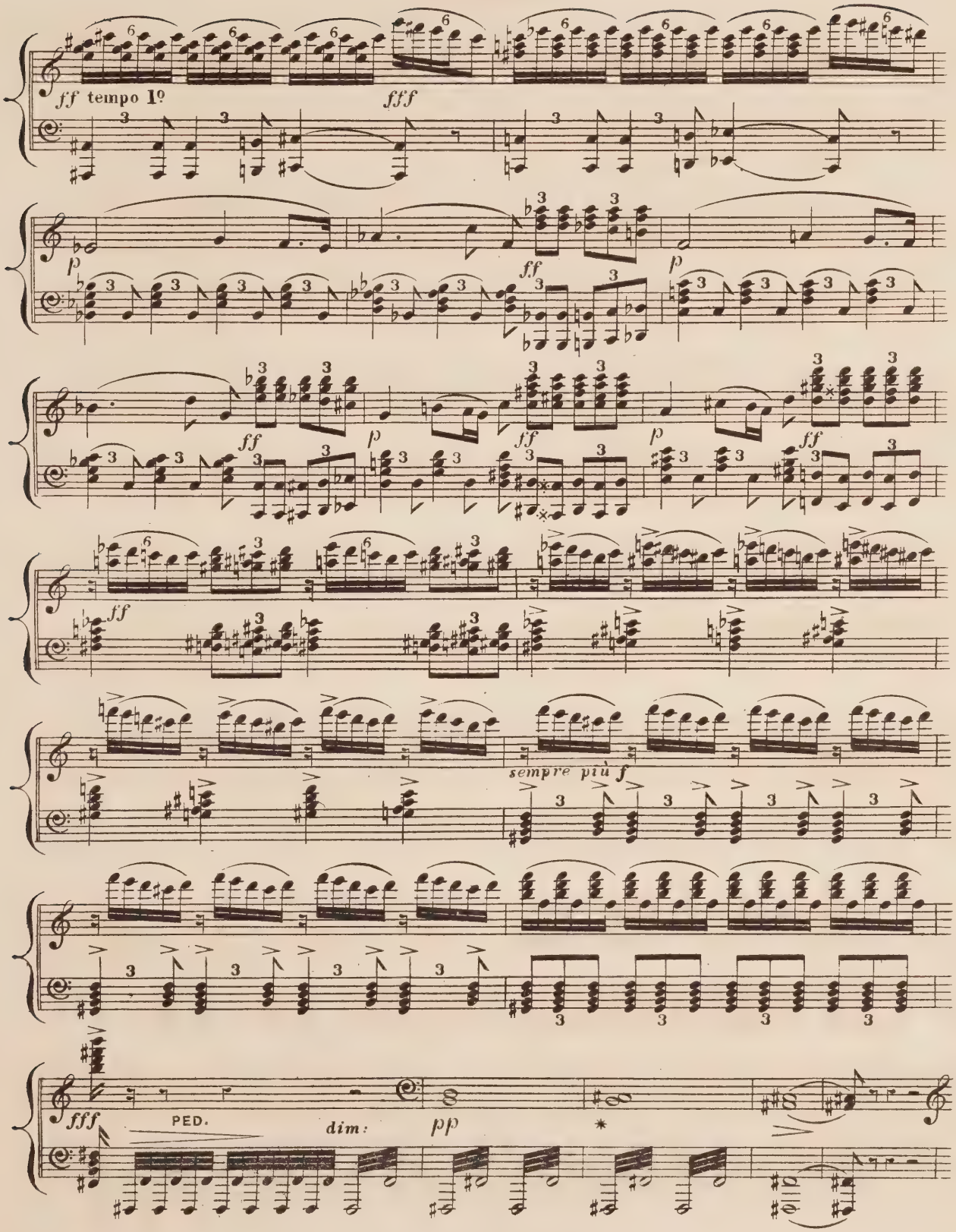
MARCIA RELIGIOSO.

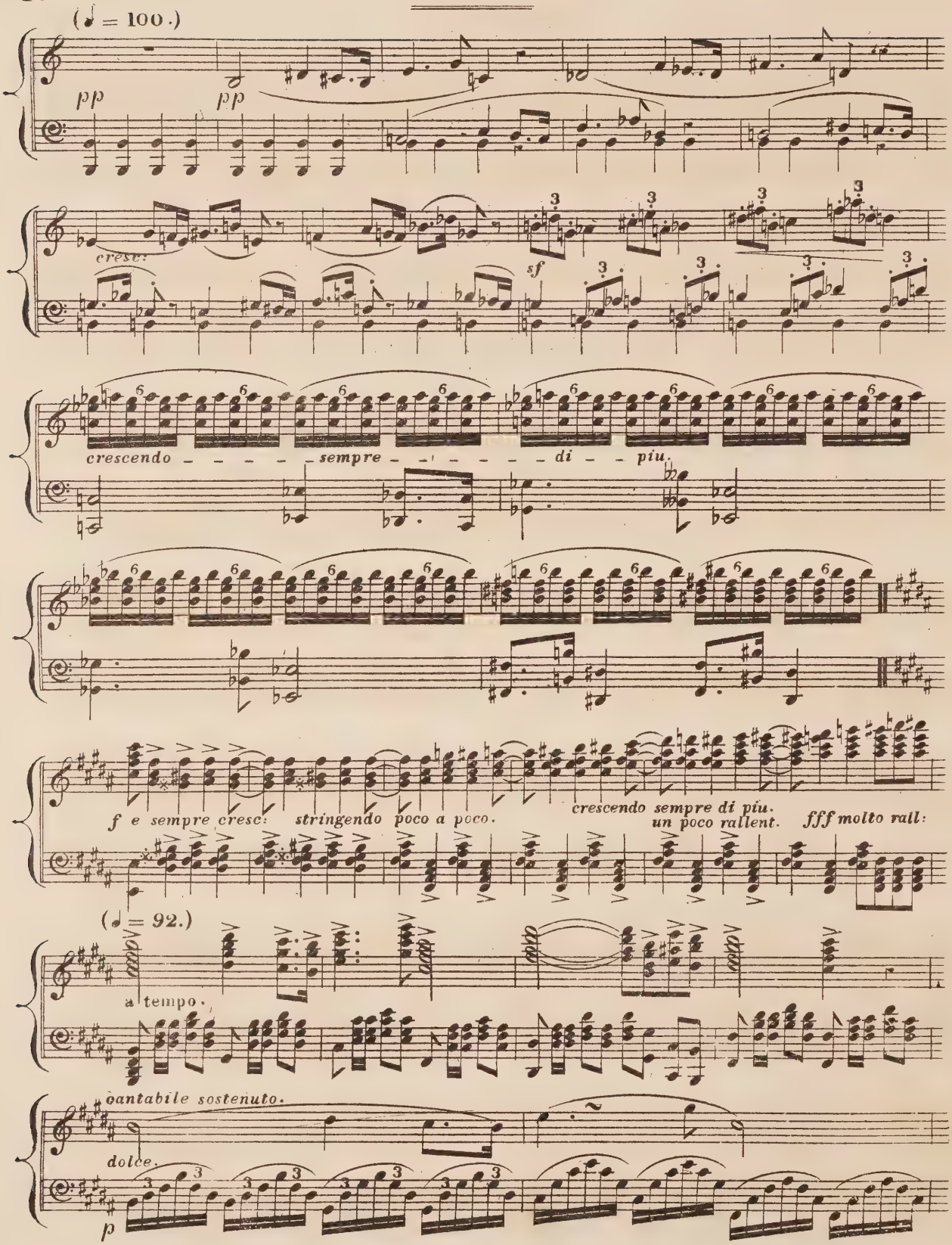
Cantabile e sostenuto.

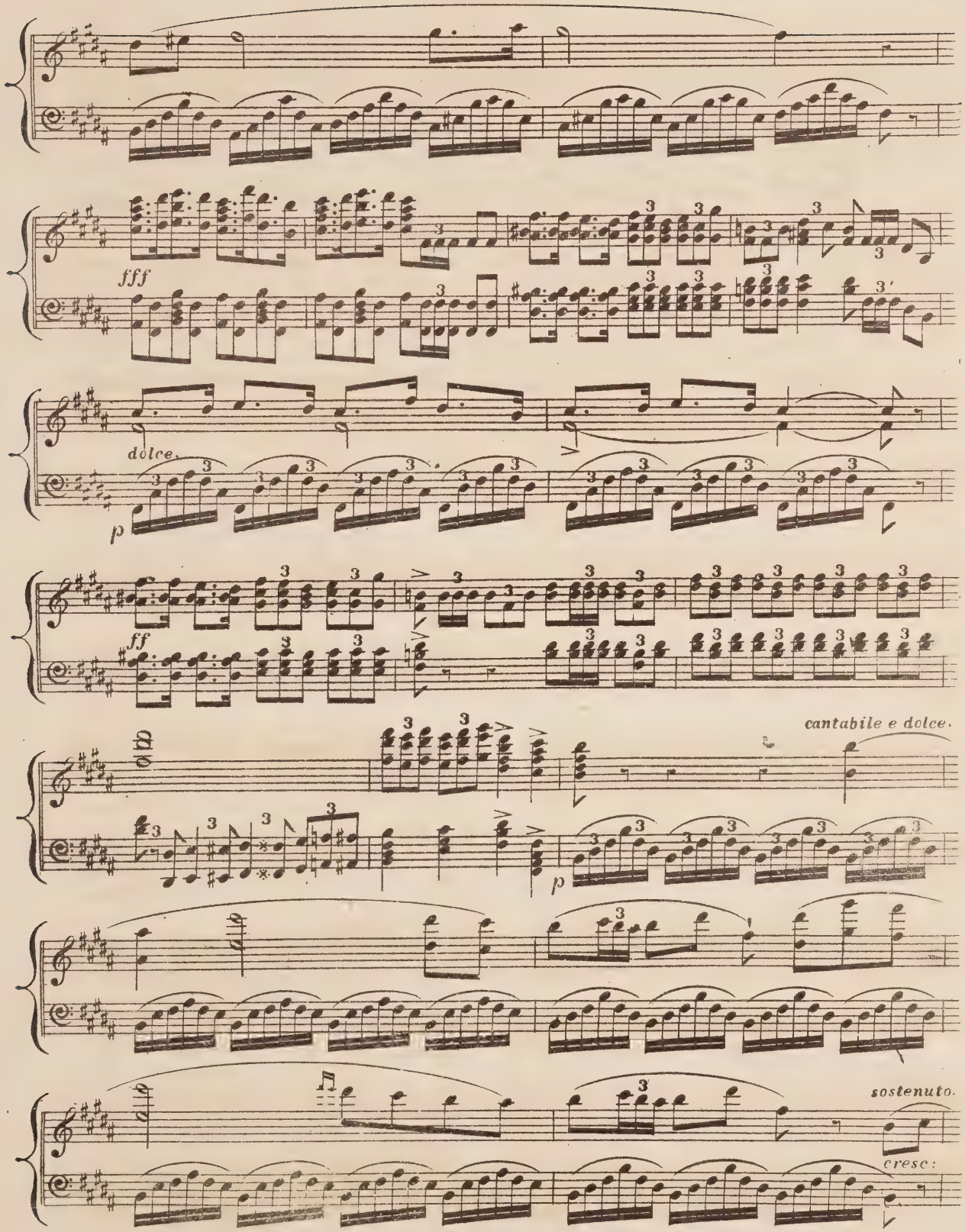


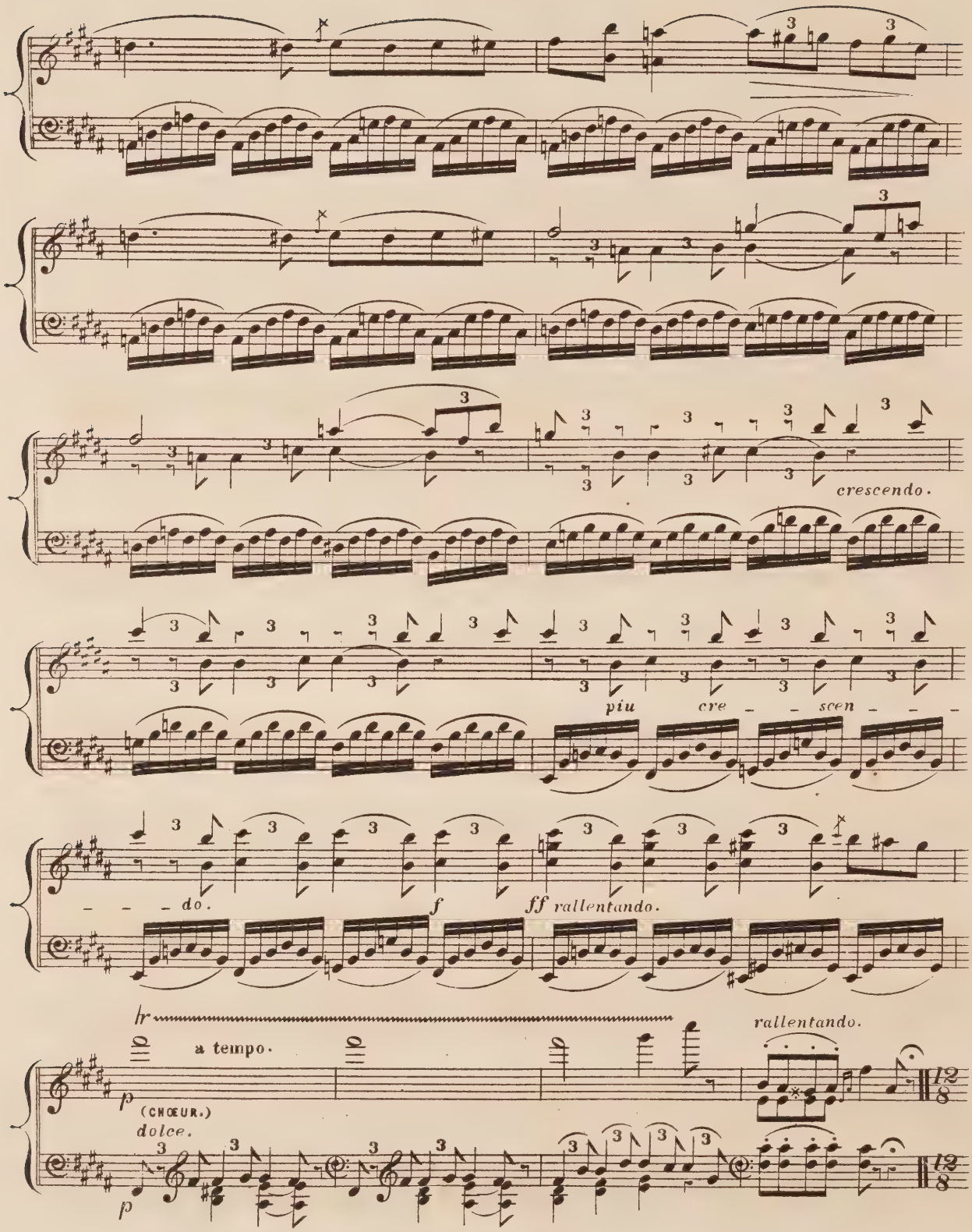

marcato.
cresc:
p
cresc:
p
con dolore.
cantabile.
ff

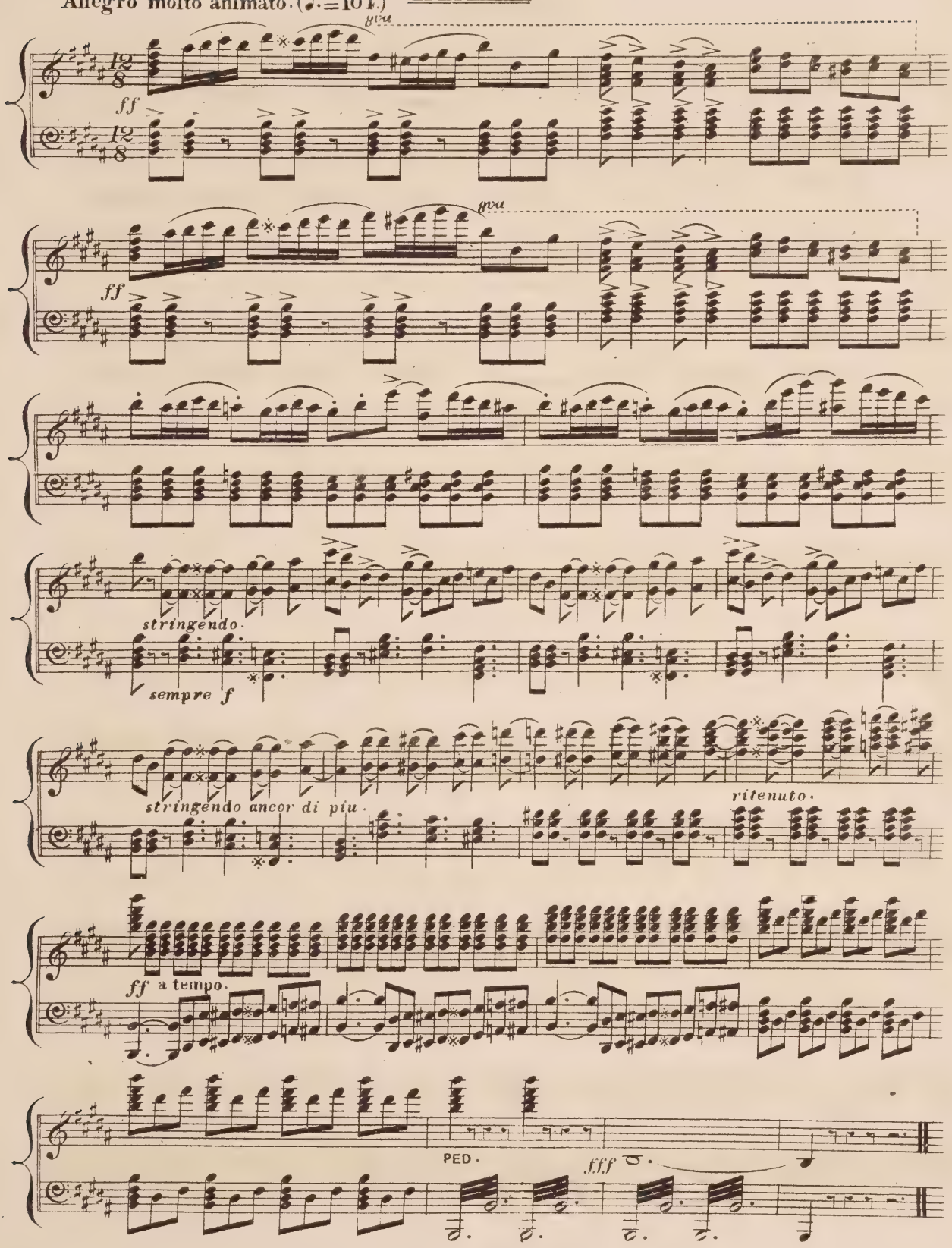

8va
ff
8va
Tempo di Marcia Religioso.
Un poco più lento.
p cantabile.
(CHŒUR.)
fff tempo 1º
Un poco più lento.
p cantabile.
(CHŒUR.)


ff tempo 1º
fff
p
ff
p
ff
p
ff
ff
sempre più f
fff
PED.
dim:
pp


(♩ = 100.)
pp
pp
cresc:
sf
crescendo - - - - - sempre - - - - - di - - piu.
f e sempre cresc: stringendo poco a poco.
crescendo sempre di piu.
un poco rallent.
fff molto rall:
(♩ = 92.)
a tempo.
cantabile sostenuto.
dolce.
p


fff
dolce.
p
ff
cantabile e dolce.
p
sostenuto.
cresc:


crescendo.
piu cre - - scen - - -
- - - do.
f
ff rallentando.
lr
a tempo.
rallentando.
p
(CHŒUR.)
dolce.
12/8

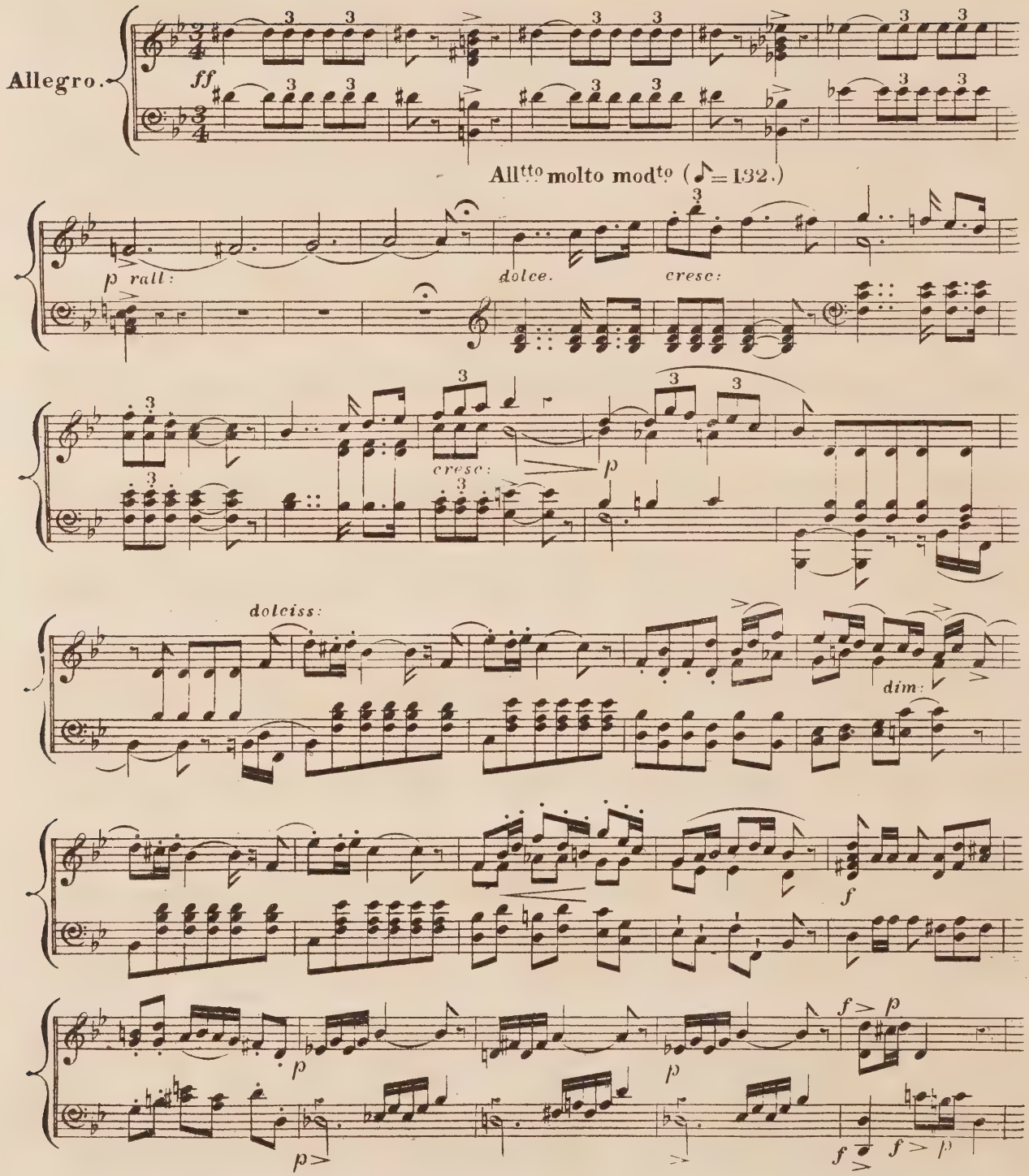

Allegro molto animato. (♩.=104.)
ped.
ff
ped.
ff
stringendo.
sempre f
stringendo ancor di piu.
ritenuto.
ff a tempo.
PED.
fff

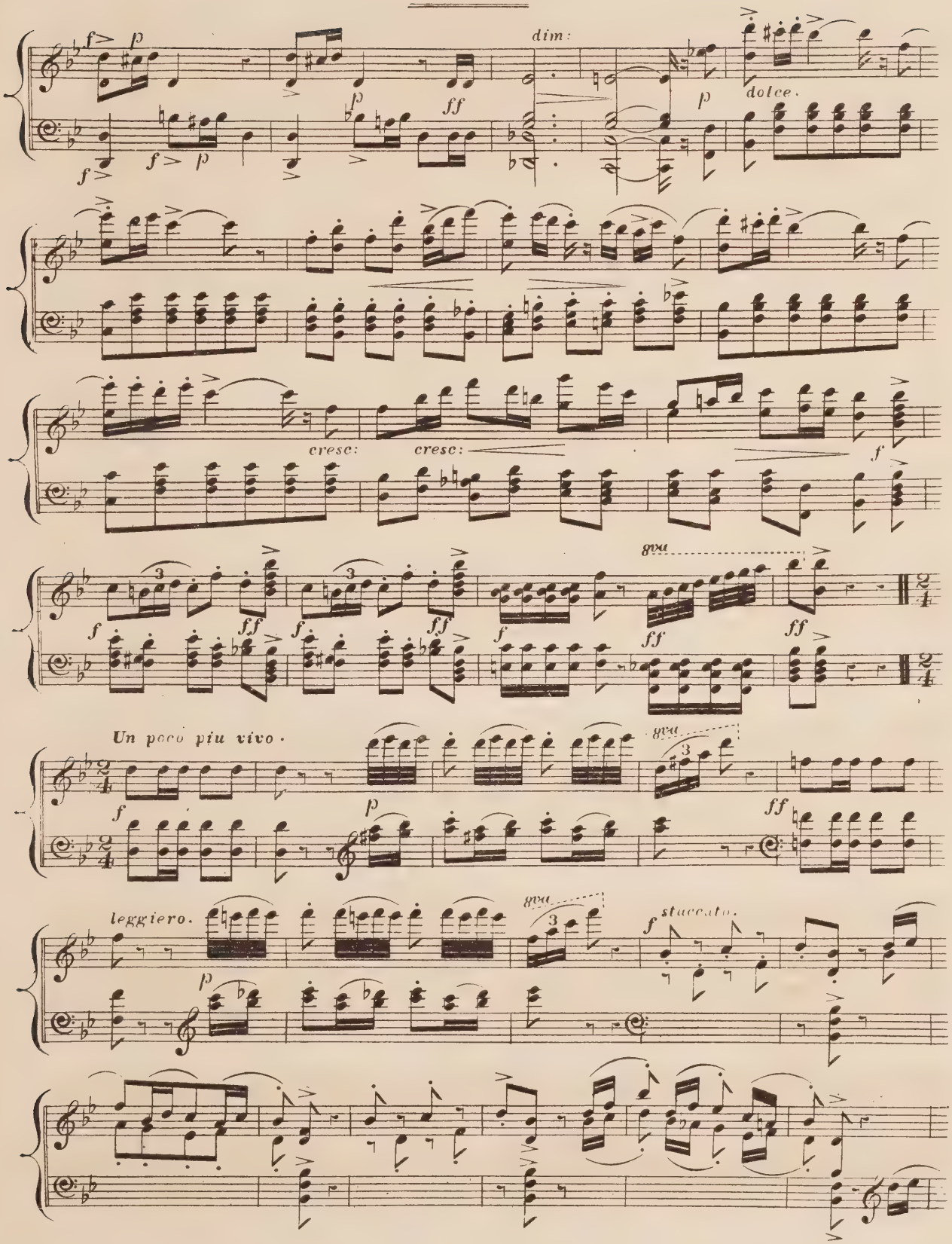
ATTO I.

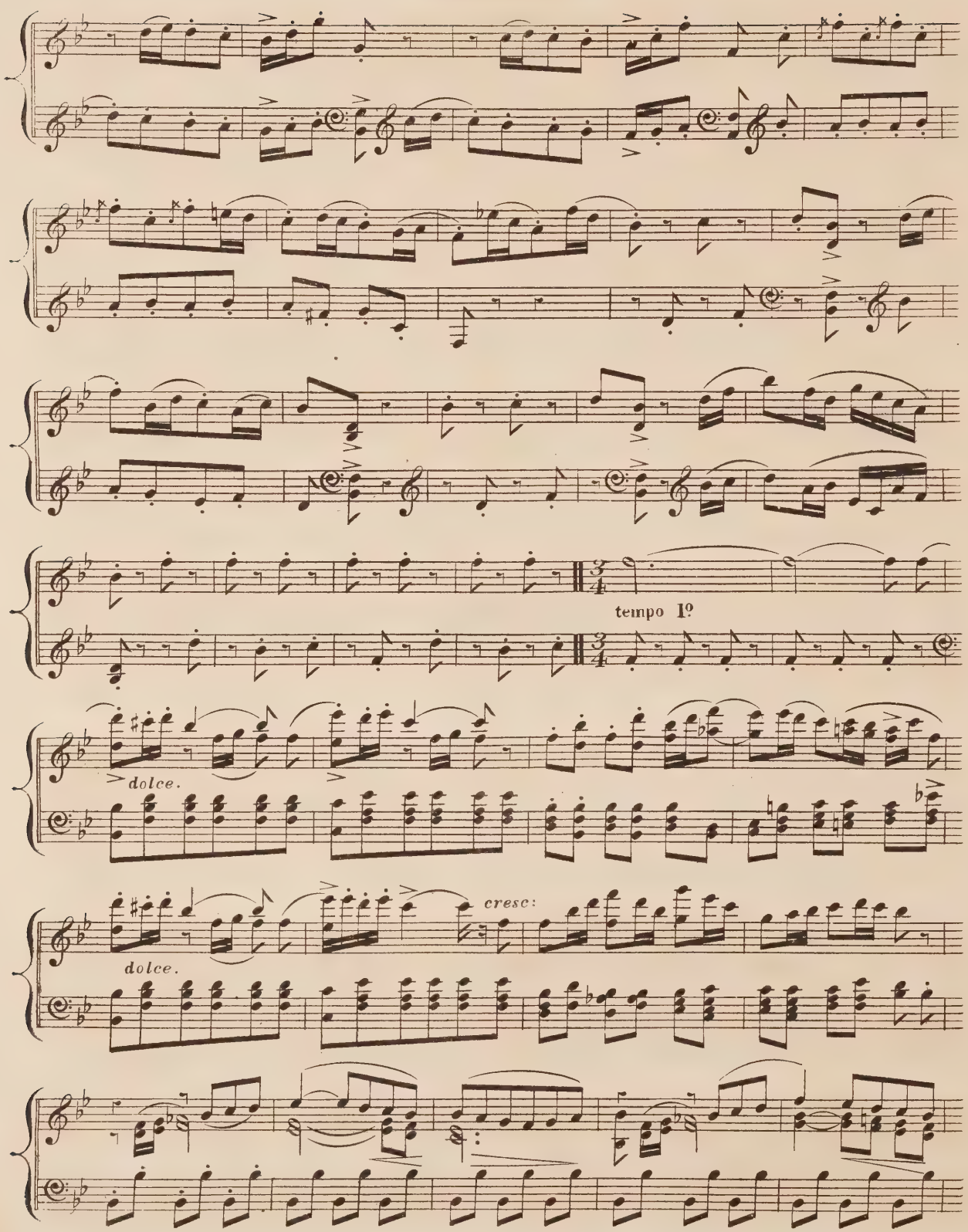
N.º 1.

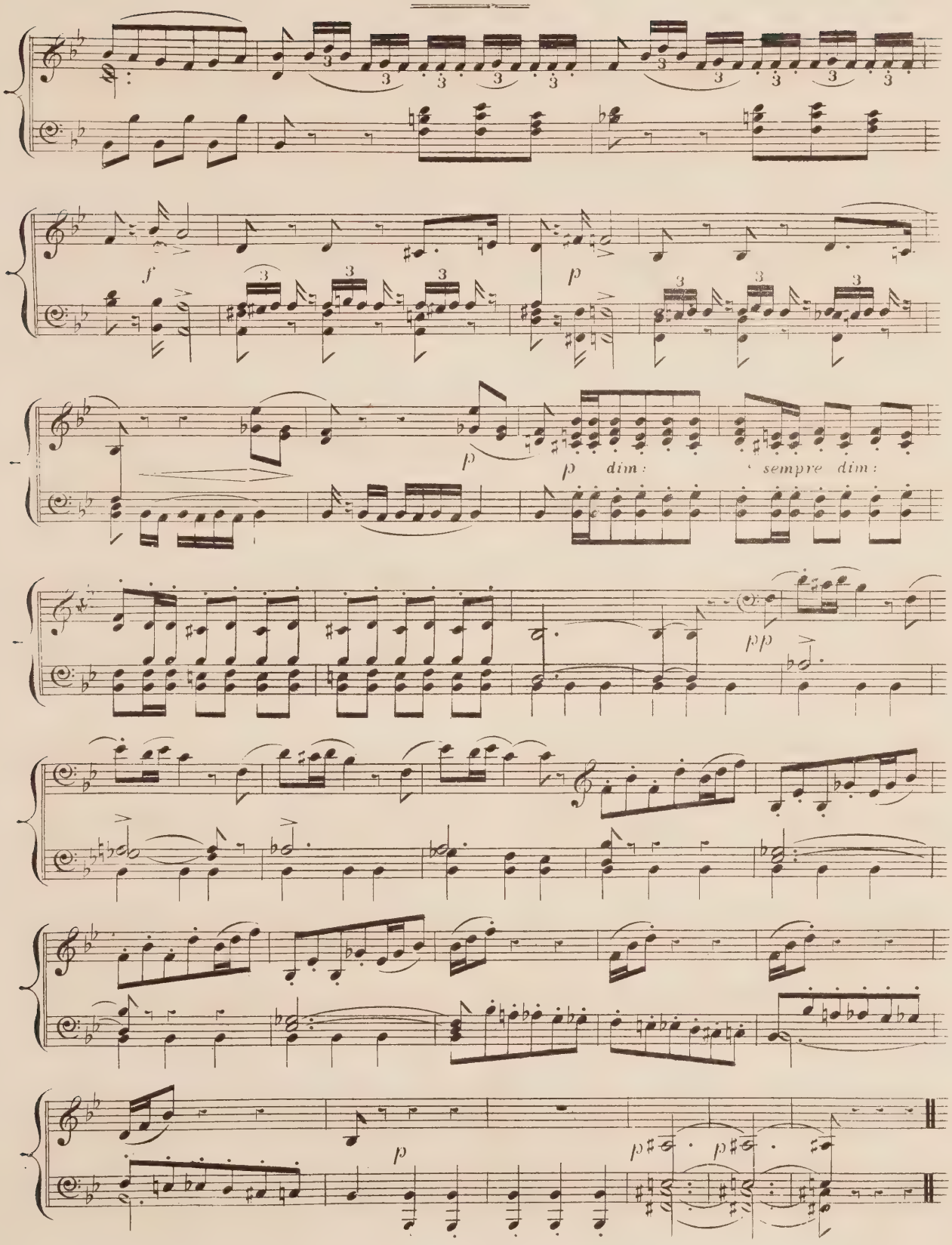
CORO de' CAPRAI.

"L'AZZURO DEL CIEL."




dim:
dolce.
cresc:
cresc:
8va
Un poco piu vivo.
leggiero.
staccato.

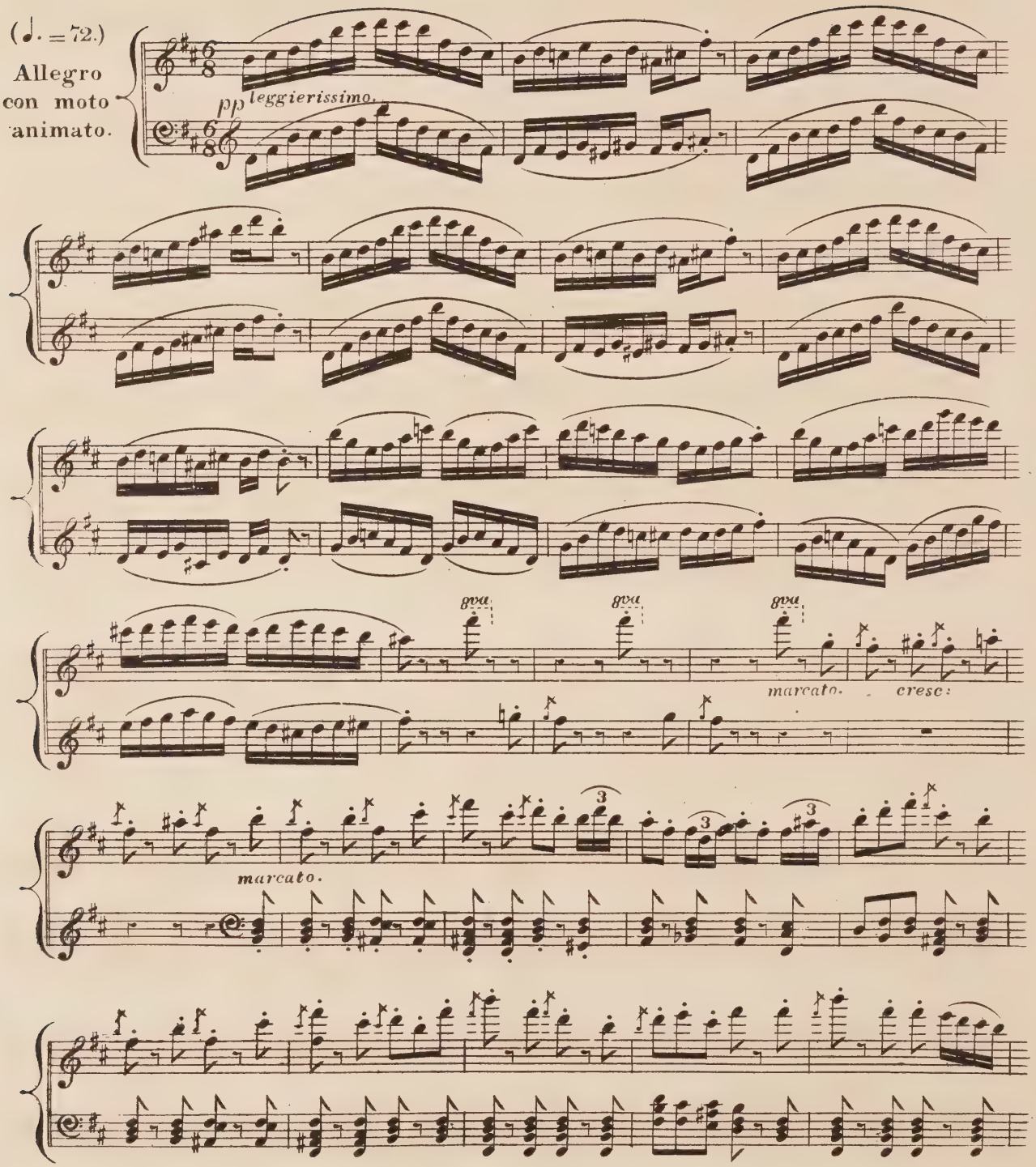

tempo 1º
dolce.
dolce.
cresc:

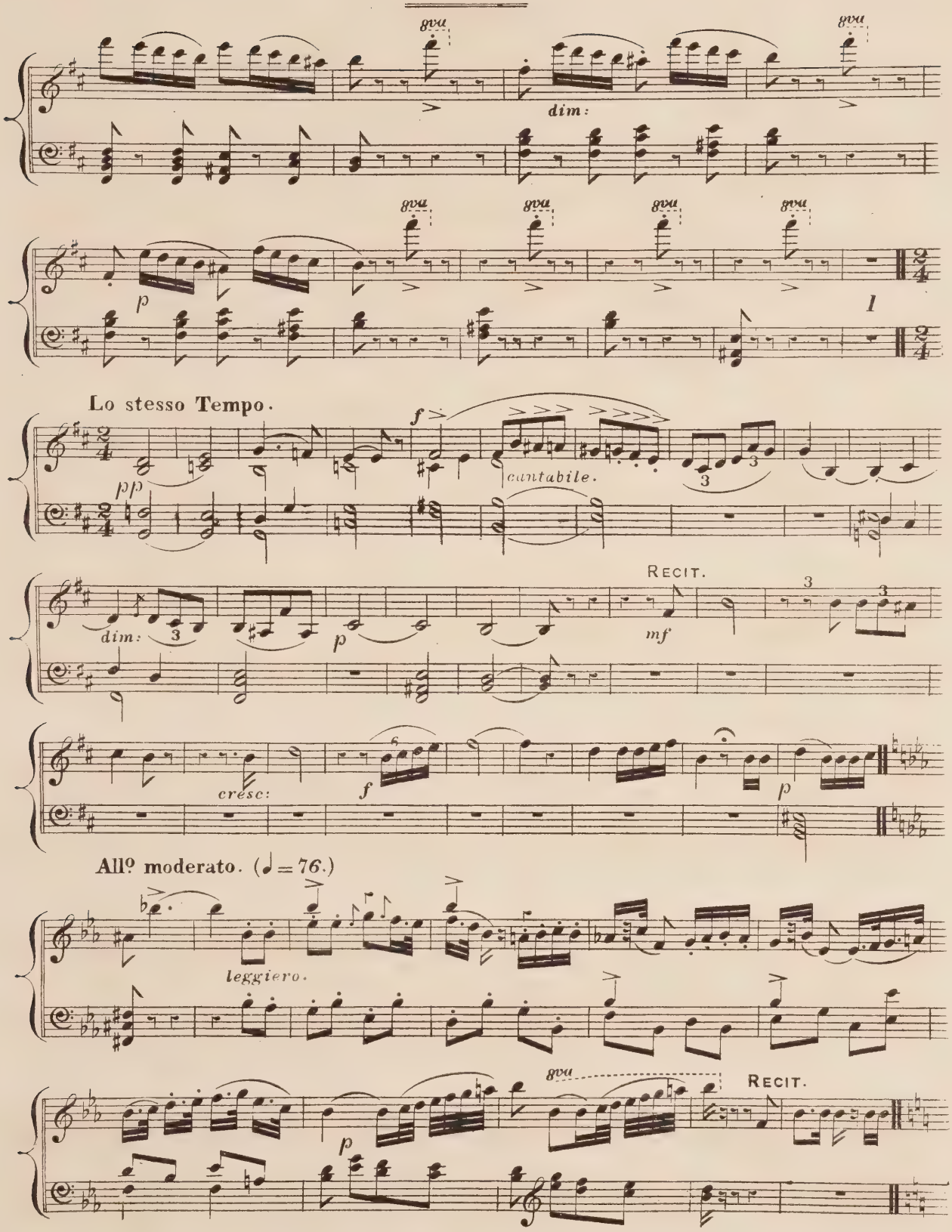

f
p
p
dim:
sempre dim:
pp
p
p
p

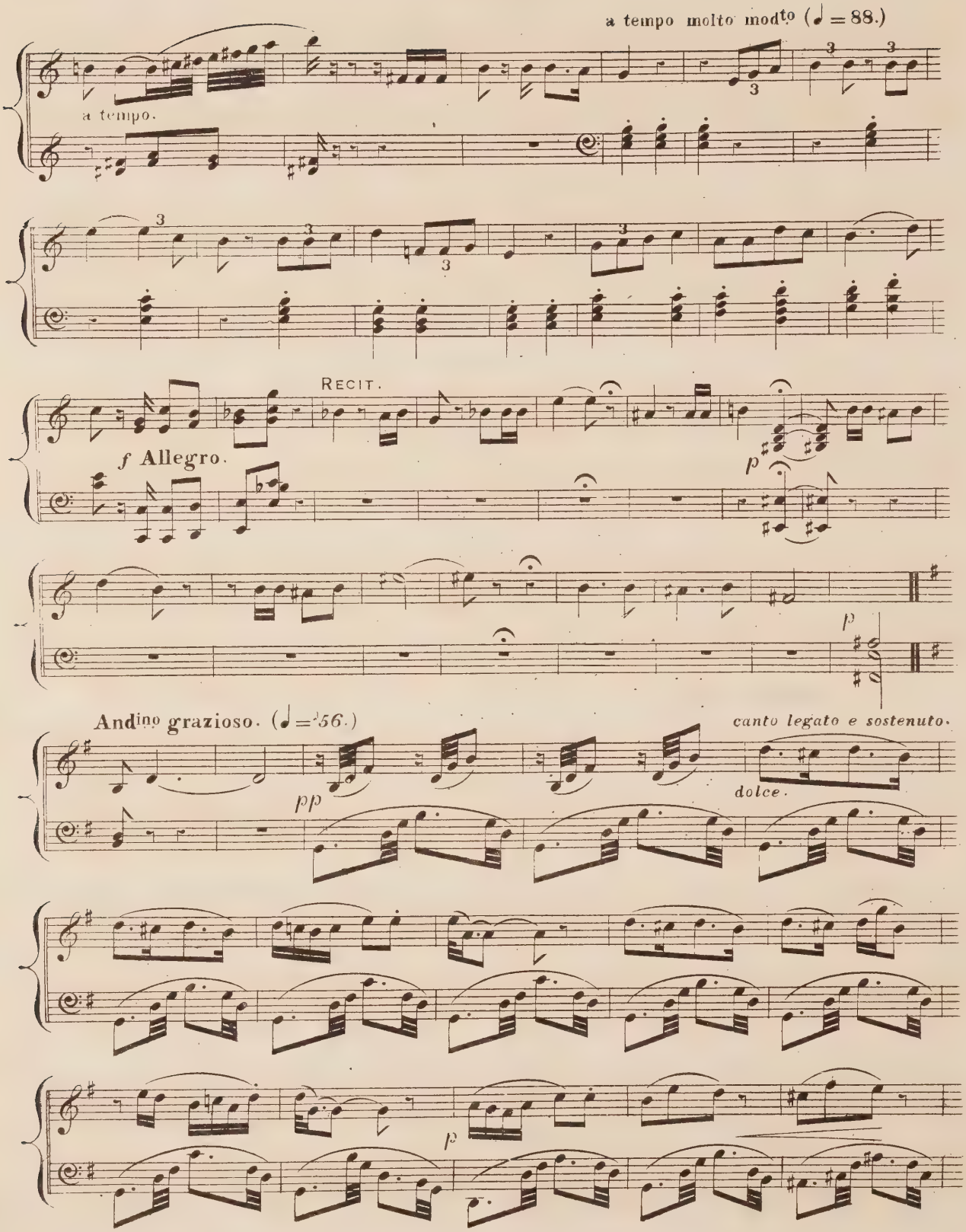
N.º 2.

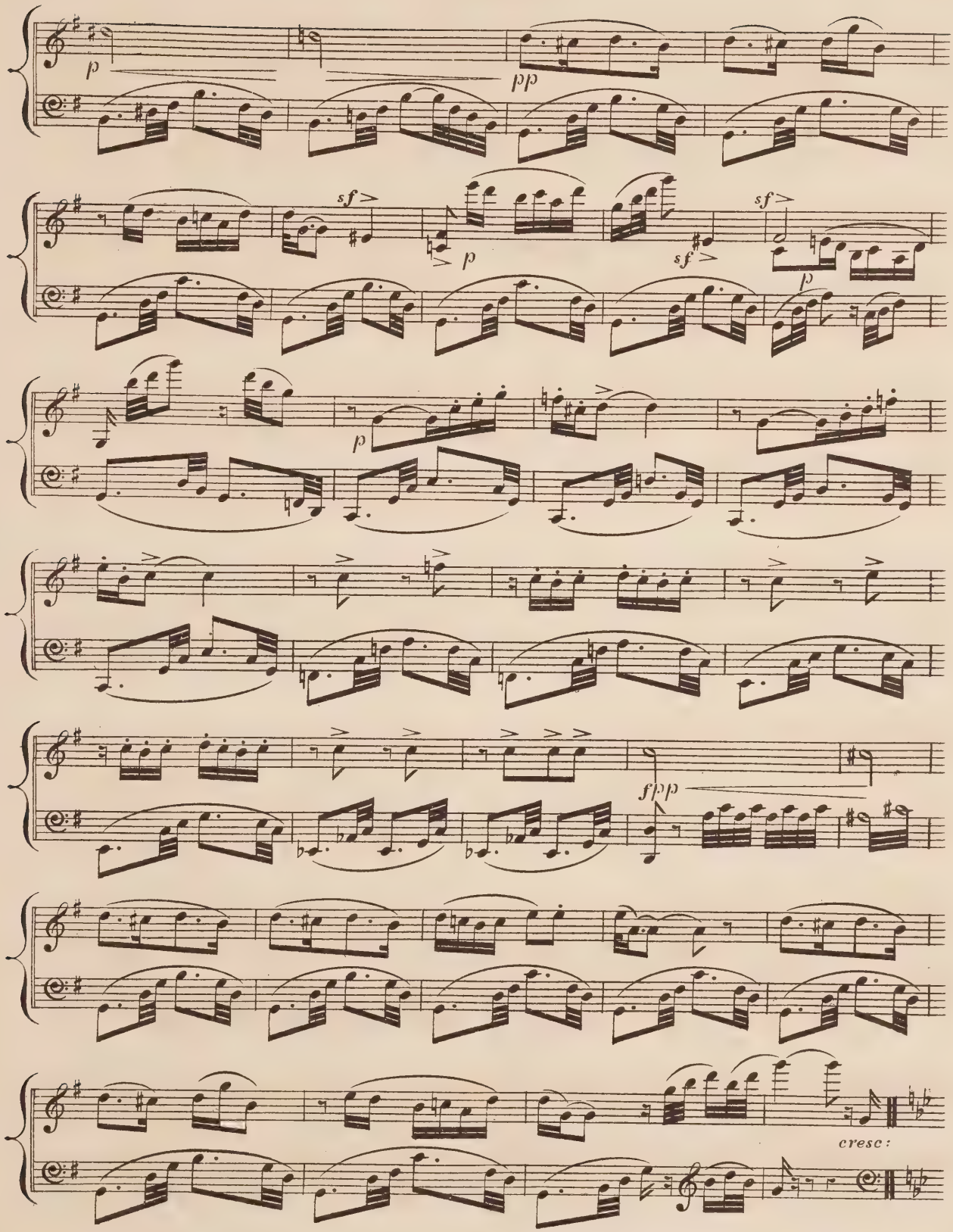
SCENA ed ARIA.

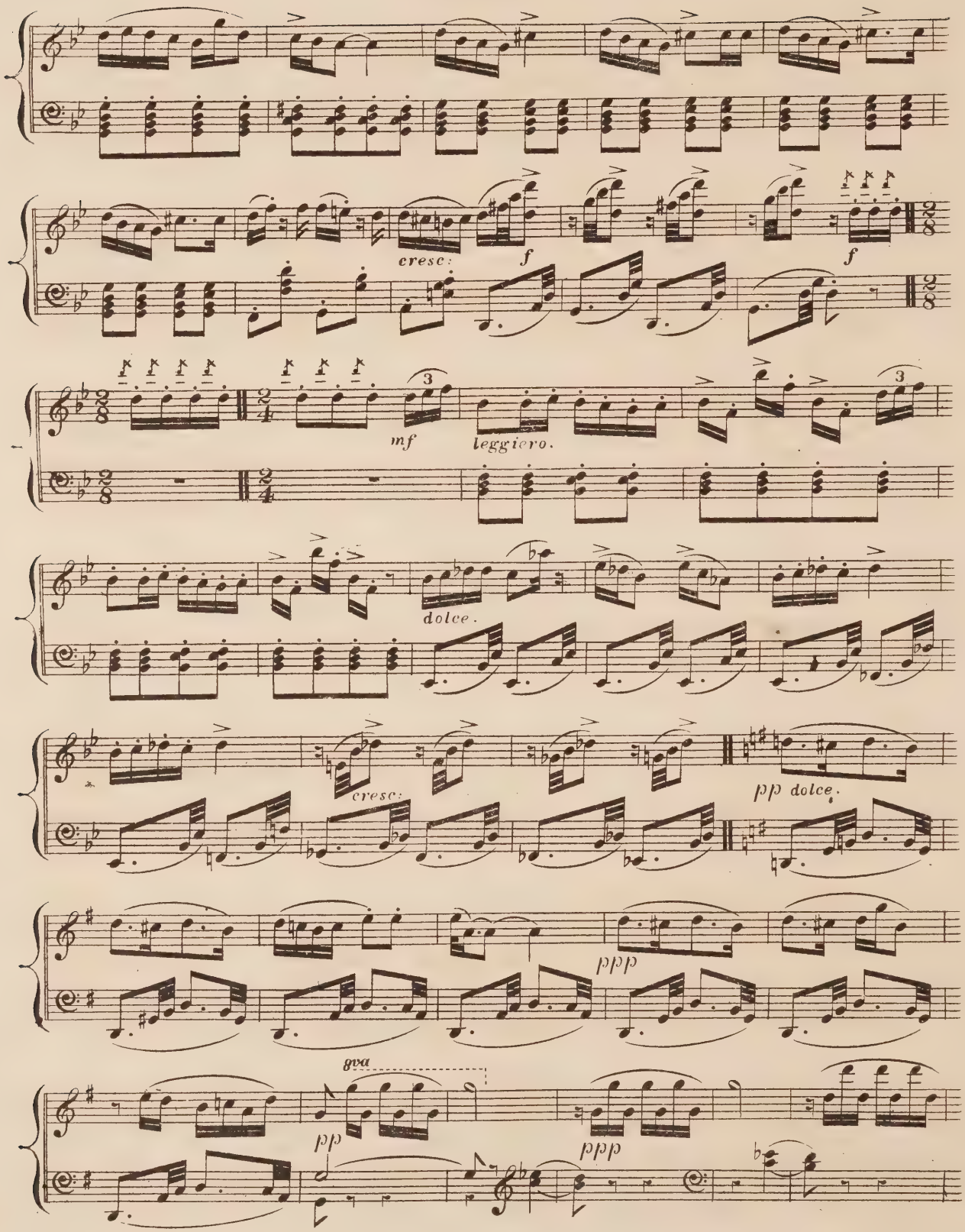
"SI, CARINA, CAPRETTINA."

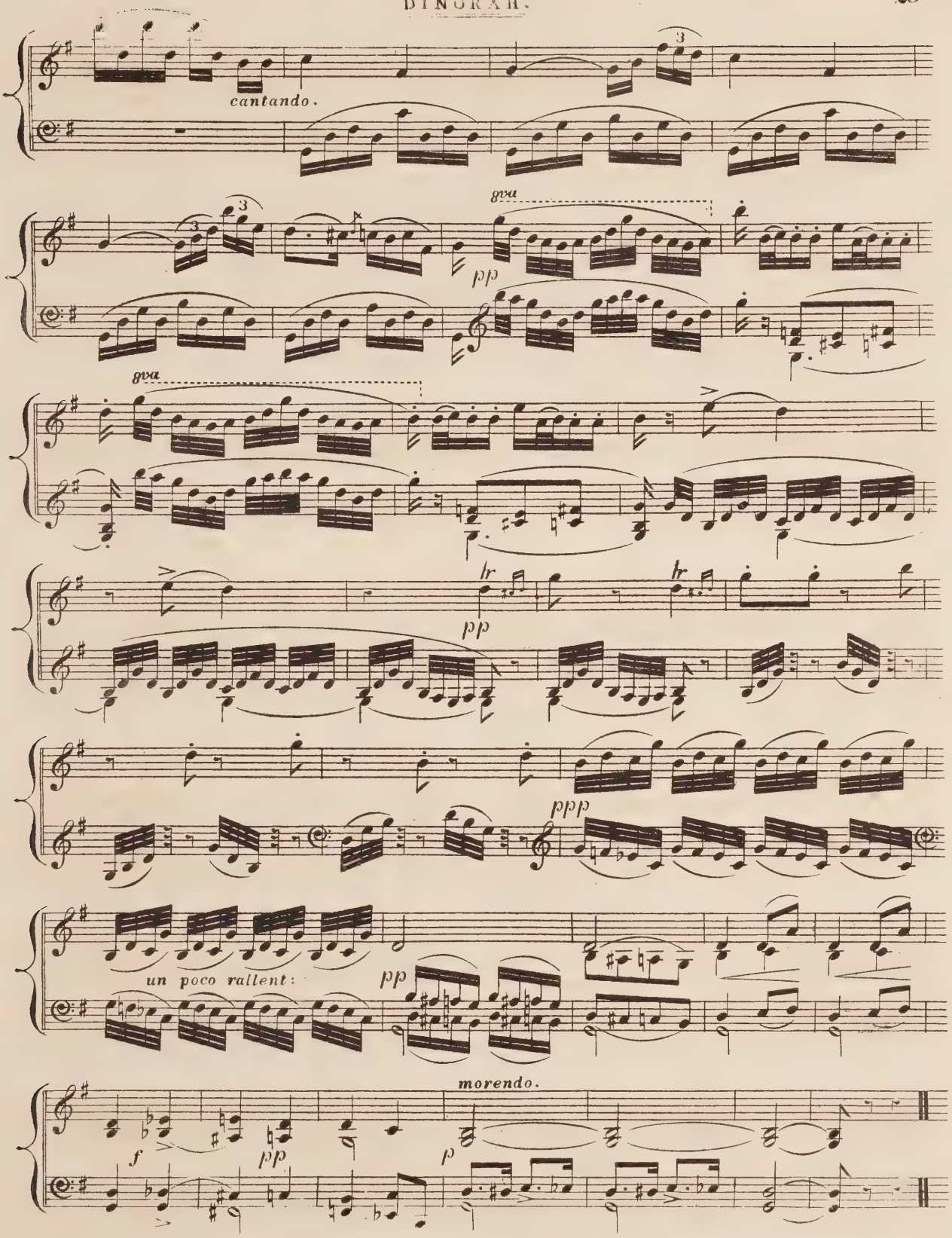



8va
dim:
p
1
Lo stesso Tempo.
pp
f
cantabile.
dim:
p
RECIT.
mf
cresc:
f
p
Allº moderato. (♩= 76.)
leggiero.
p
8va
RECIT.


a tempo molto moderato (♩ = 88.)
a tempo.
Recit.
f Allegro.
p
p
Andino grazioso. (♩ = 56.)
canto legato e sostenuto.
pp
dolce.
p

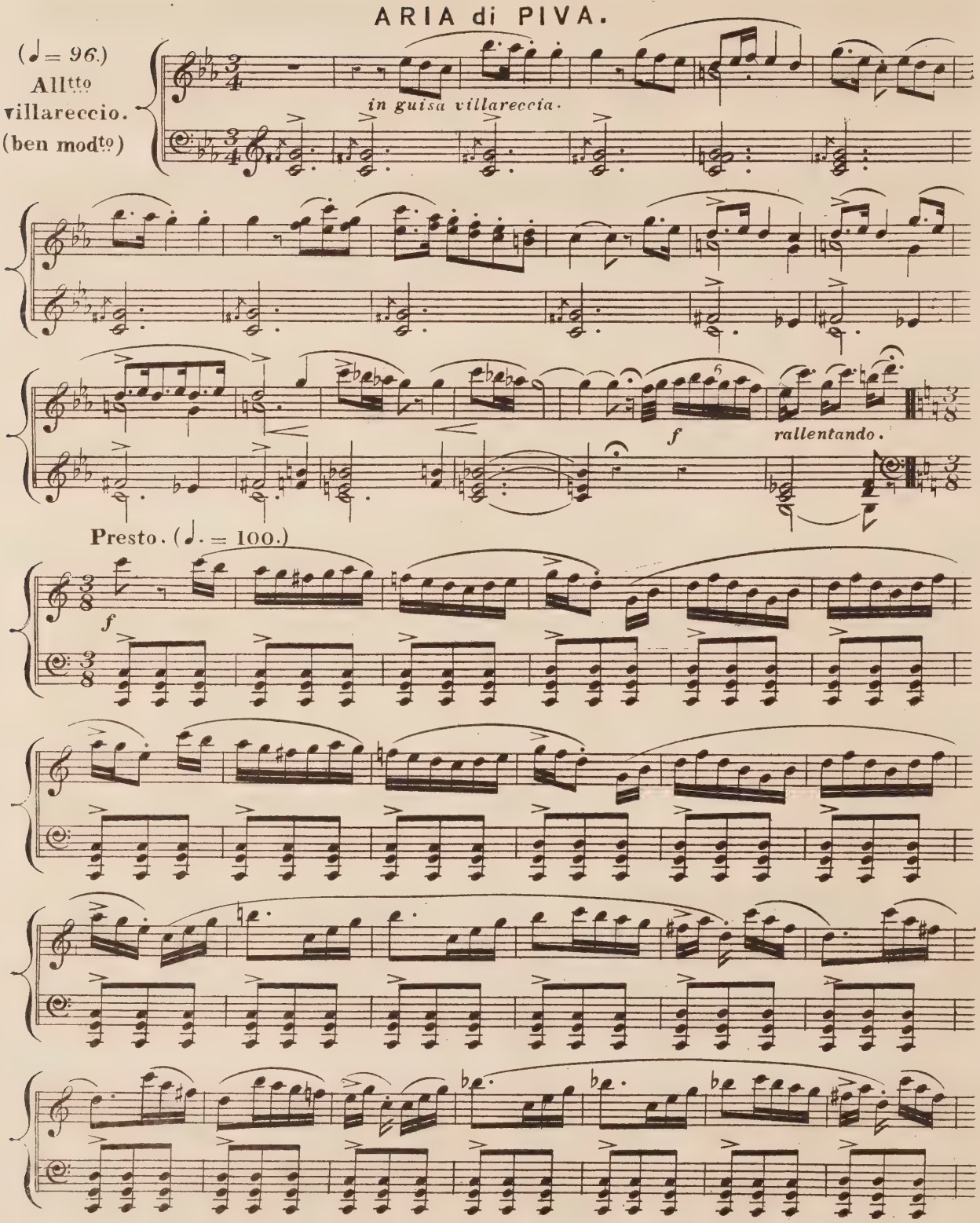

p
pp
sf
p
sf
sf
p
p
fpp
cresc:

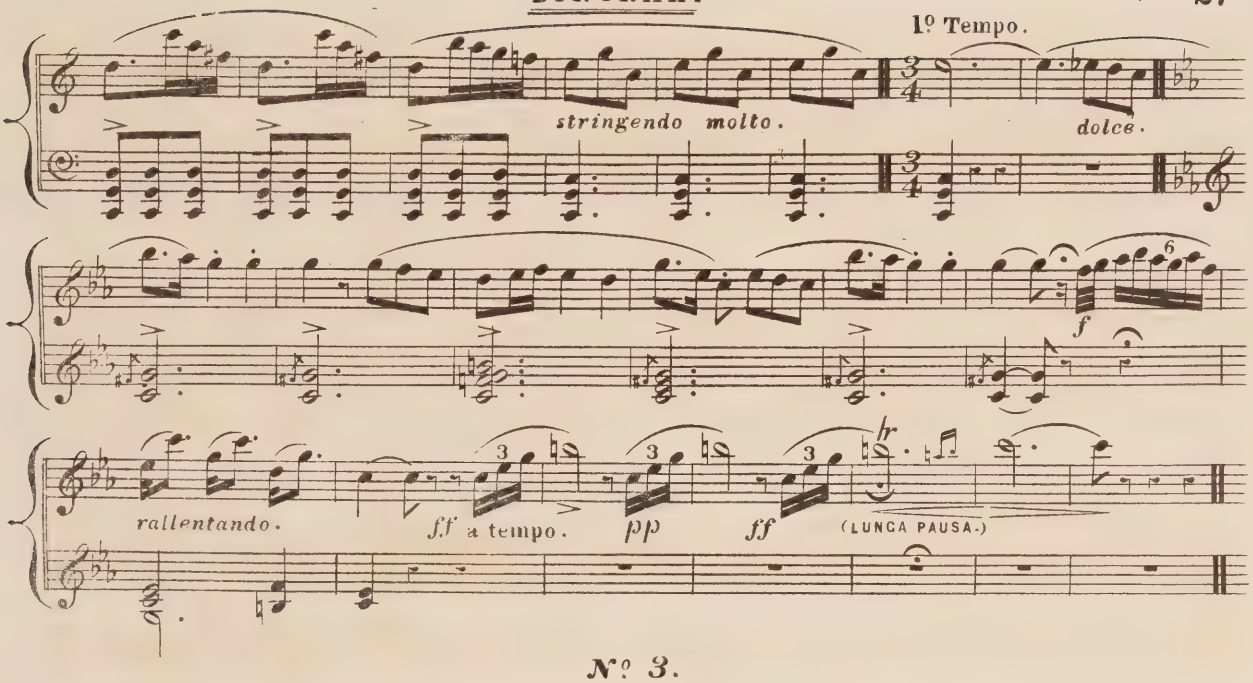

cresc:
f
f
mf
leggiero.
dolce.
cresc:
pp dolce.
ppp
8va
pp
ppp


cantando.
3
8va
pp
hr
ppp
un poco rallent:
morendo.
f
p

N.o 2.
(BIS.)

ARIA di PIVA.

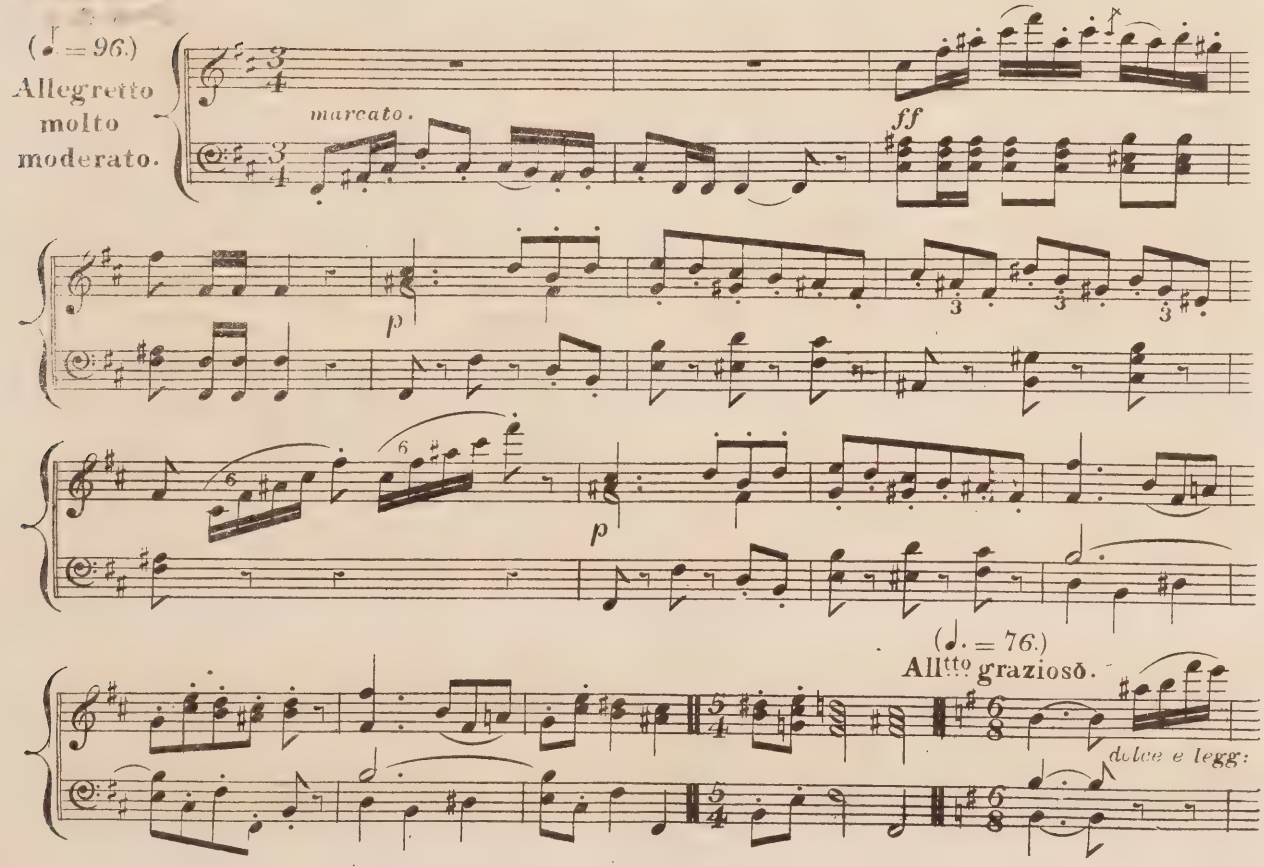


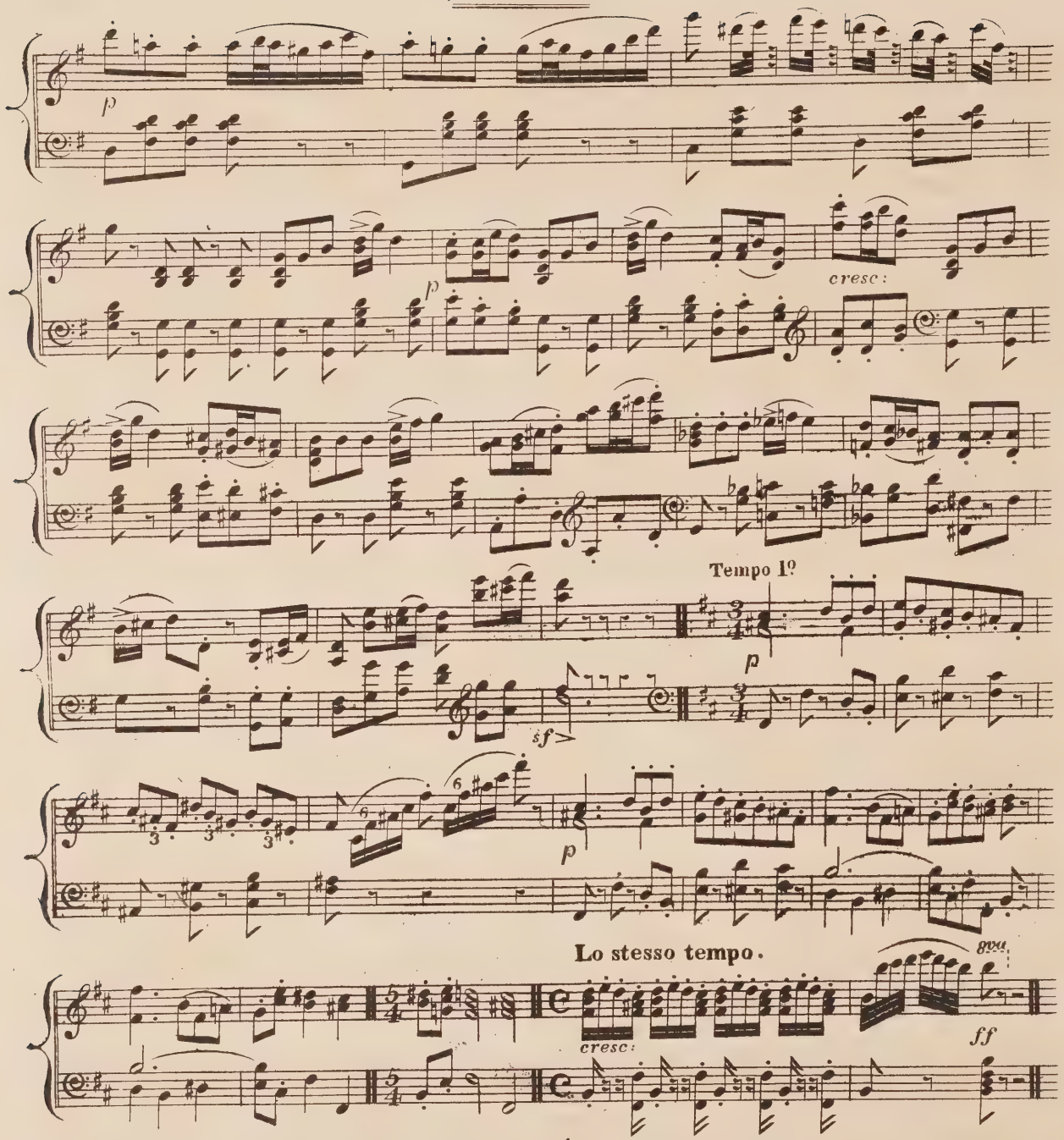


Nº 3.

STROFE di CORENTINO.

"DAVA IL CIELO A CIASCUN IN RETAGGIO."

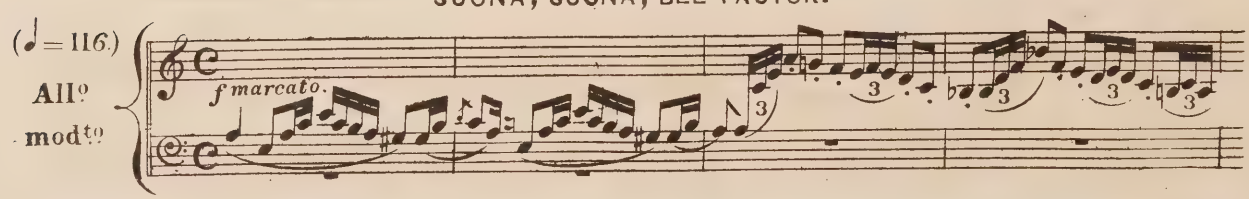


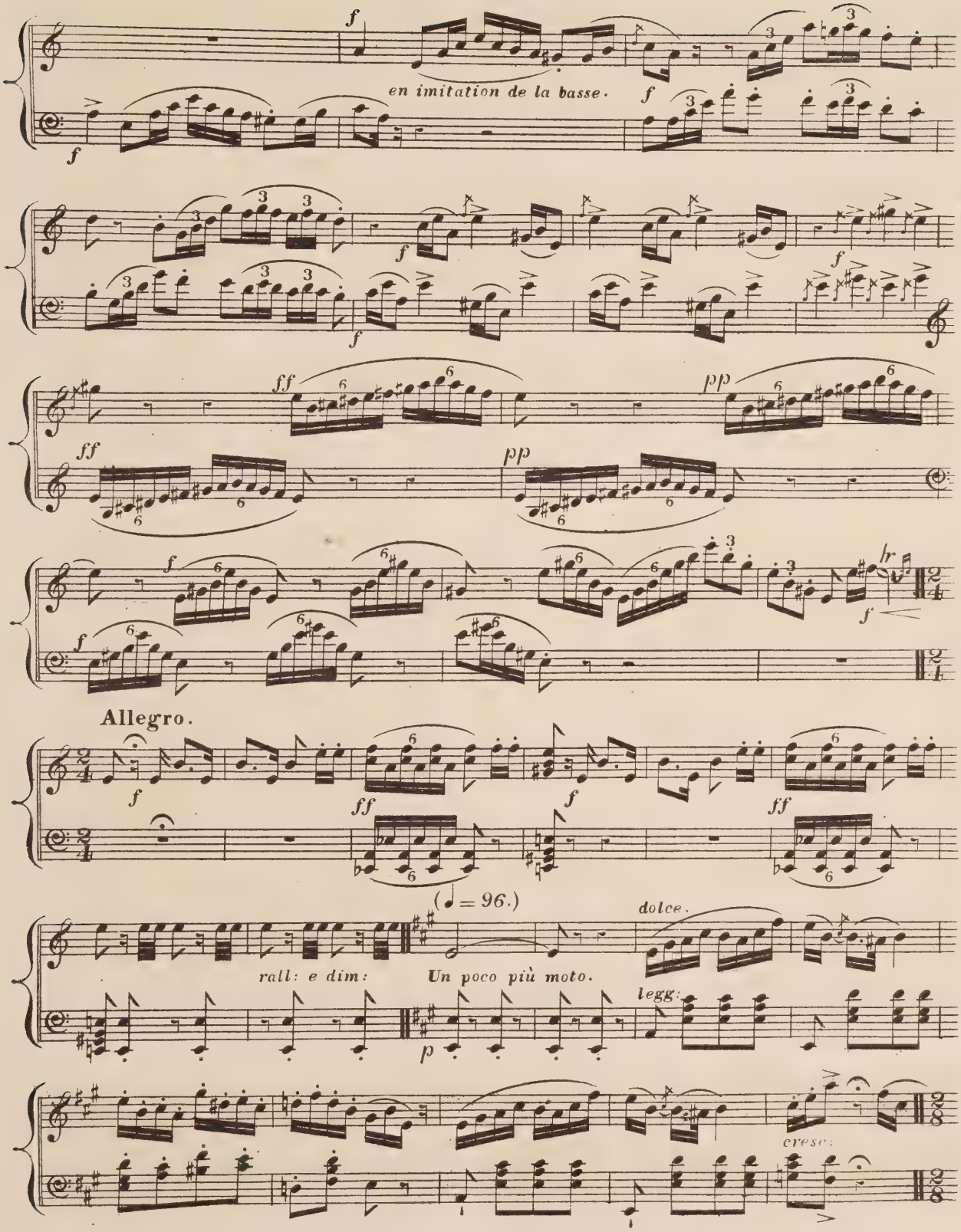


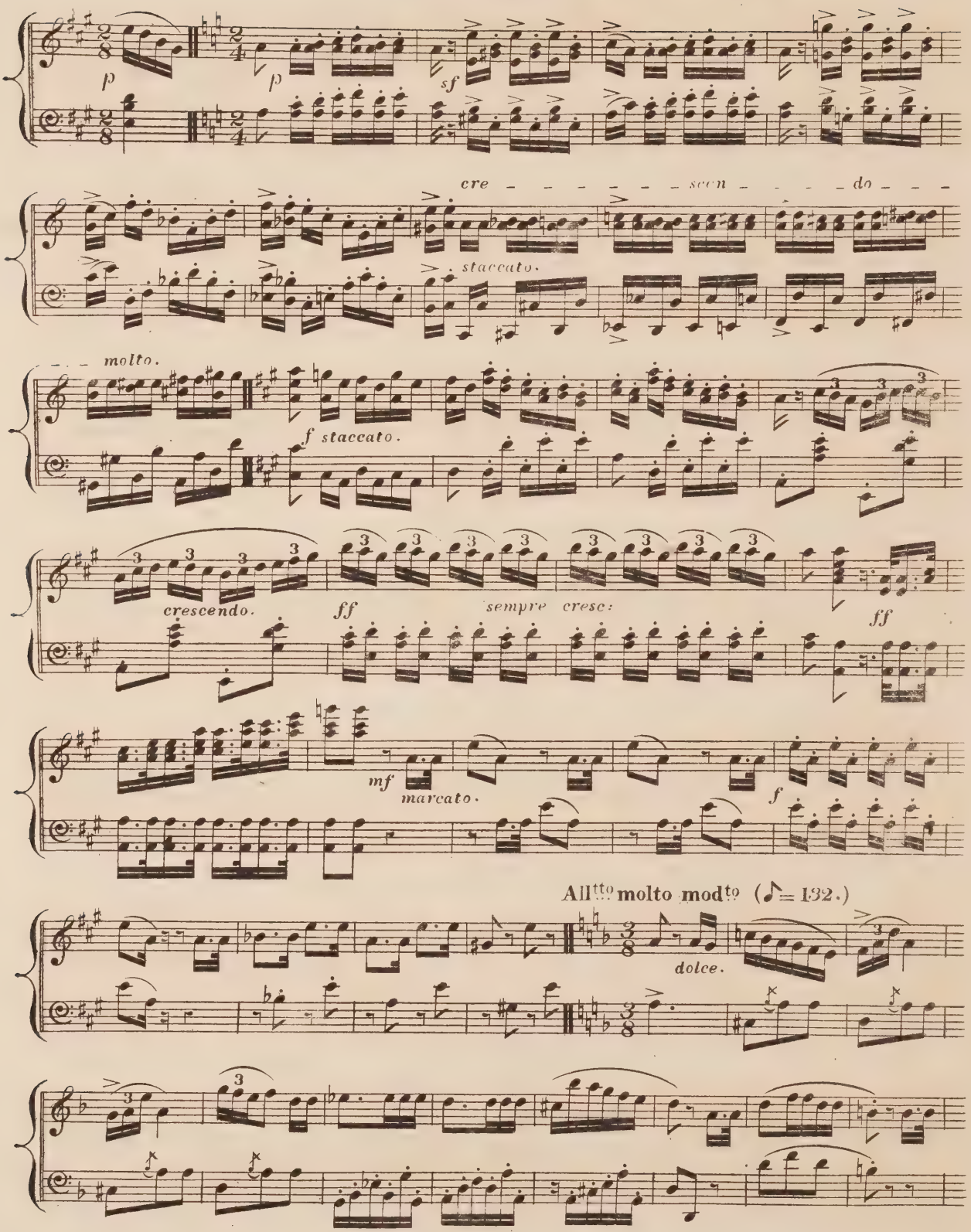
Nº 4.

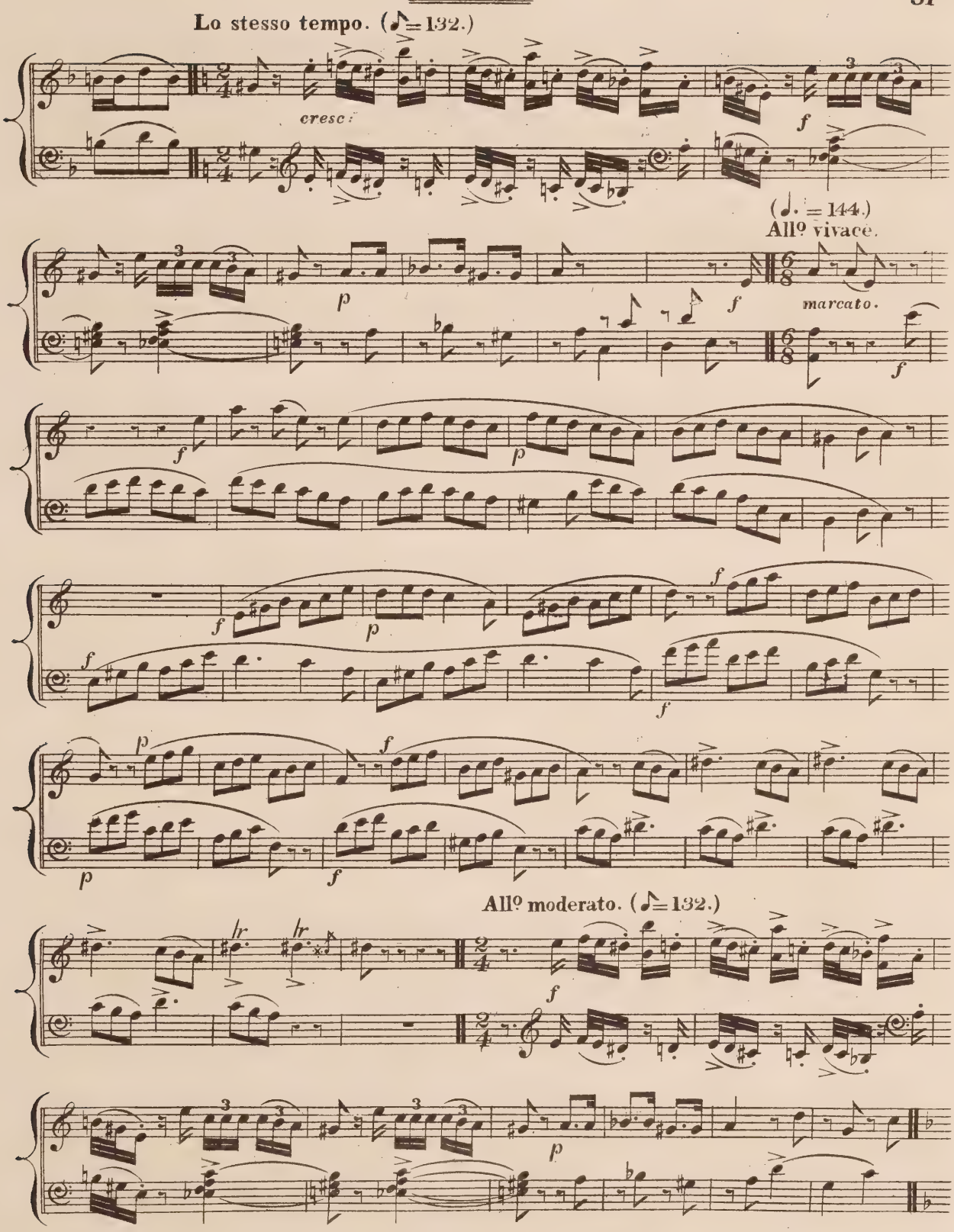
DUETTO.

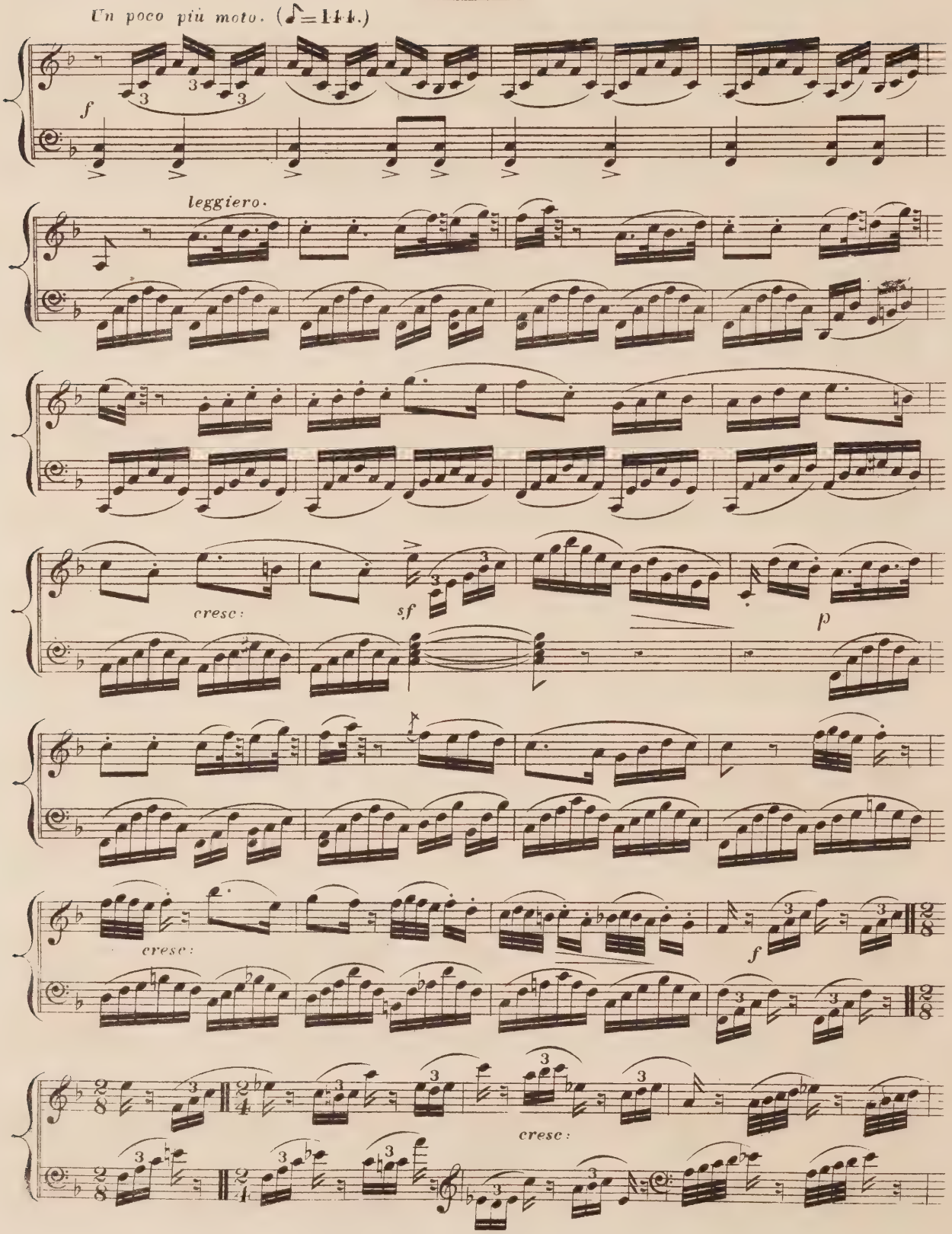
"SUONA, SUONA, BEL PASTOR."

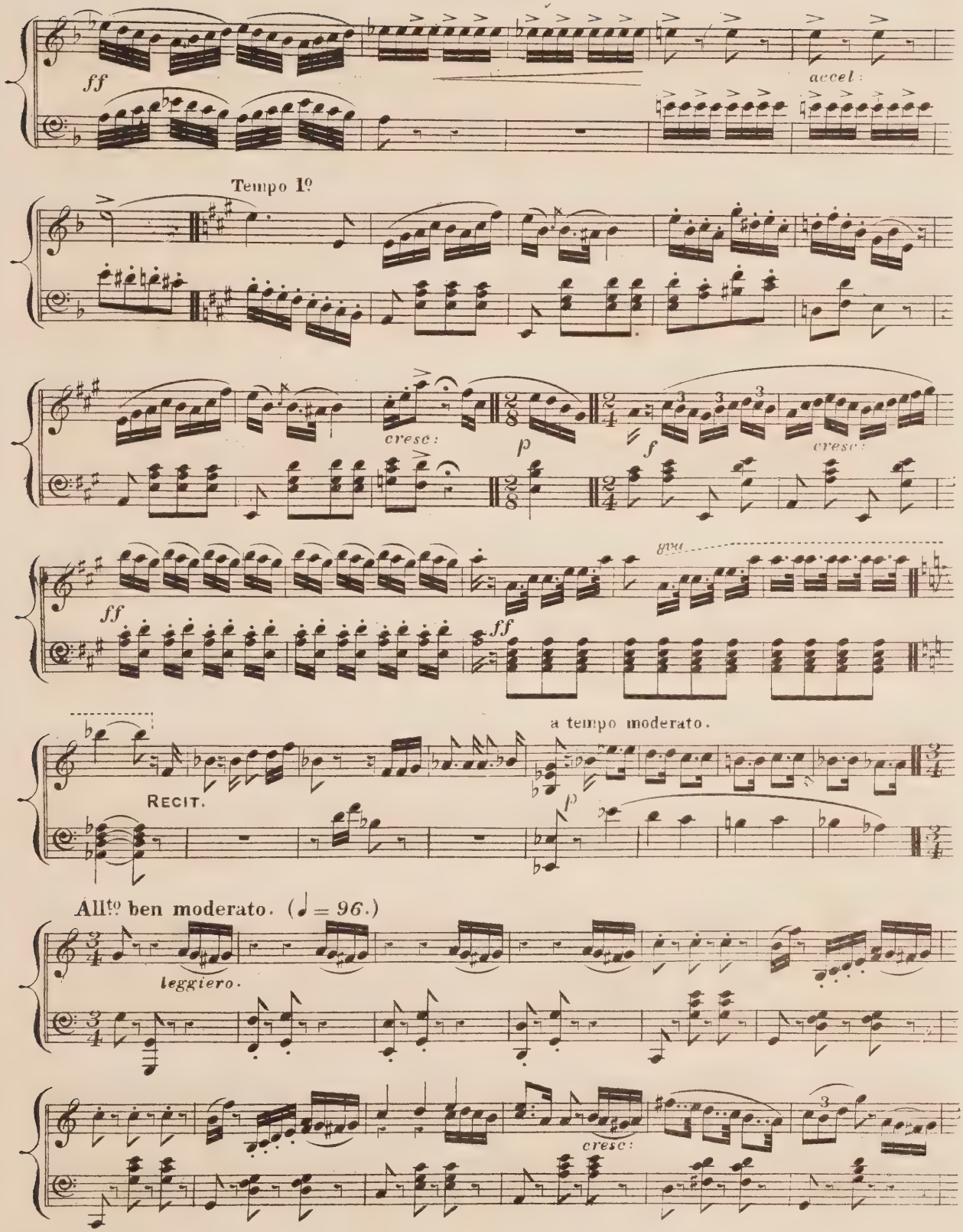


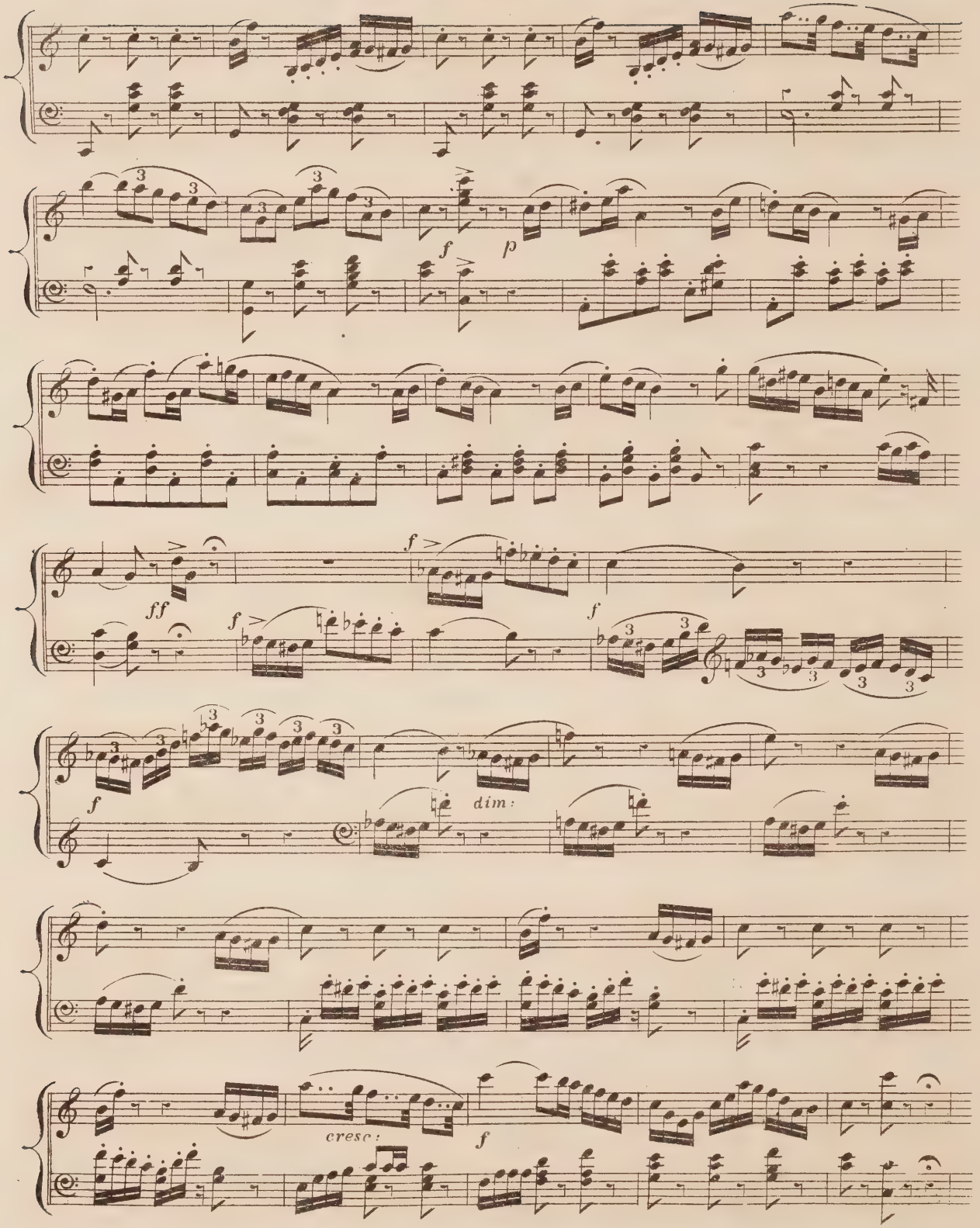

en imitation de la basse.
Allegro.
(♩ = 96.)
rall: e dim:
Un poco più moto.
dolce.
legg:
cresc:

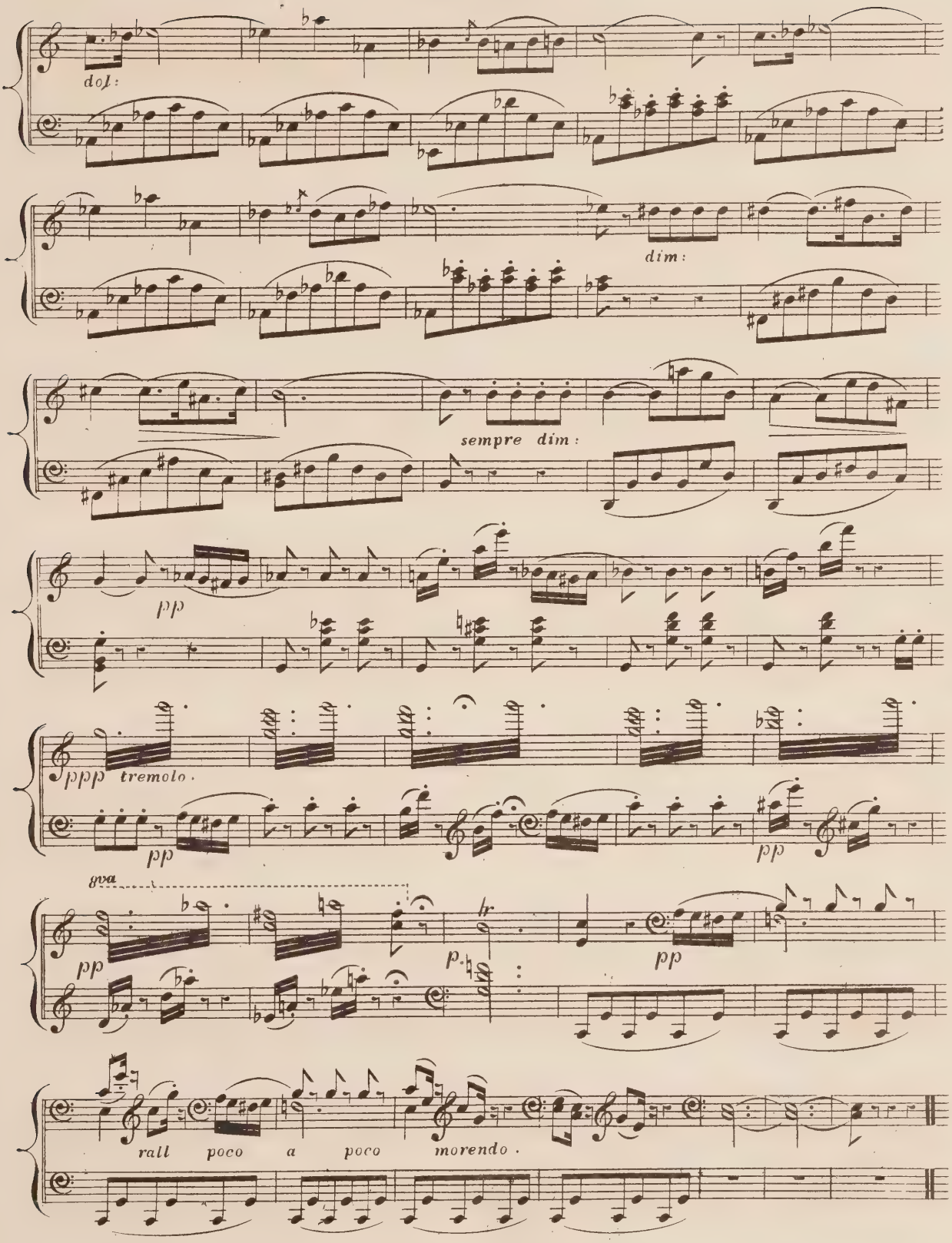

p
p
sf
cre - - - - - - - scen - - - - do - - -
staccato.
molto.
f staccato.
crescendo.
ff
sempre cresc:
ff
mf
marcato.
f
All^tto molto mod^to (♪= 132.)
dolce.


Lo stesso tempo. (♪=132.)
cresc:
f
(♩.=144.)
Allº vivace.
p
f
marcato.
f
f
p
f
f
p
f
f
p
f
p
f
Allº moderato. (♪=132.)
lr
lr
f
p


Un poco più moto. (♪=144.)
f
leggiero.
cresc:
sf
p
cresc:
f
cresc:


ff
accel:
Tempo 1º
cresc:
p
f
cresc:
ff
ff
a tempo moderato.
RECIT.
p
All.to ben moderato. (♩ = 96.)
leggiero.
cresc:

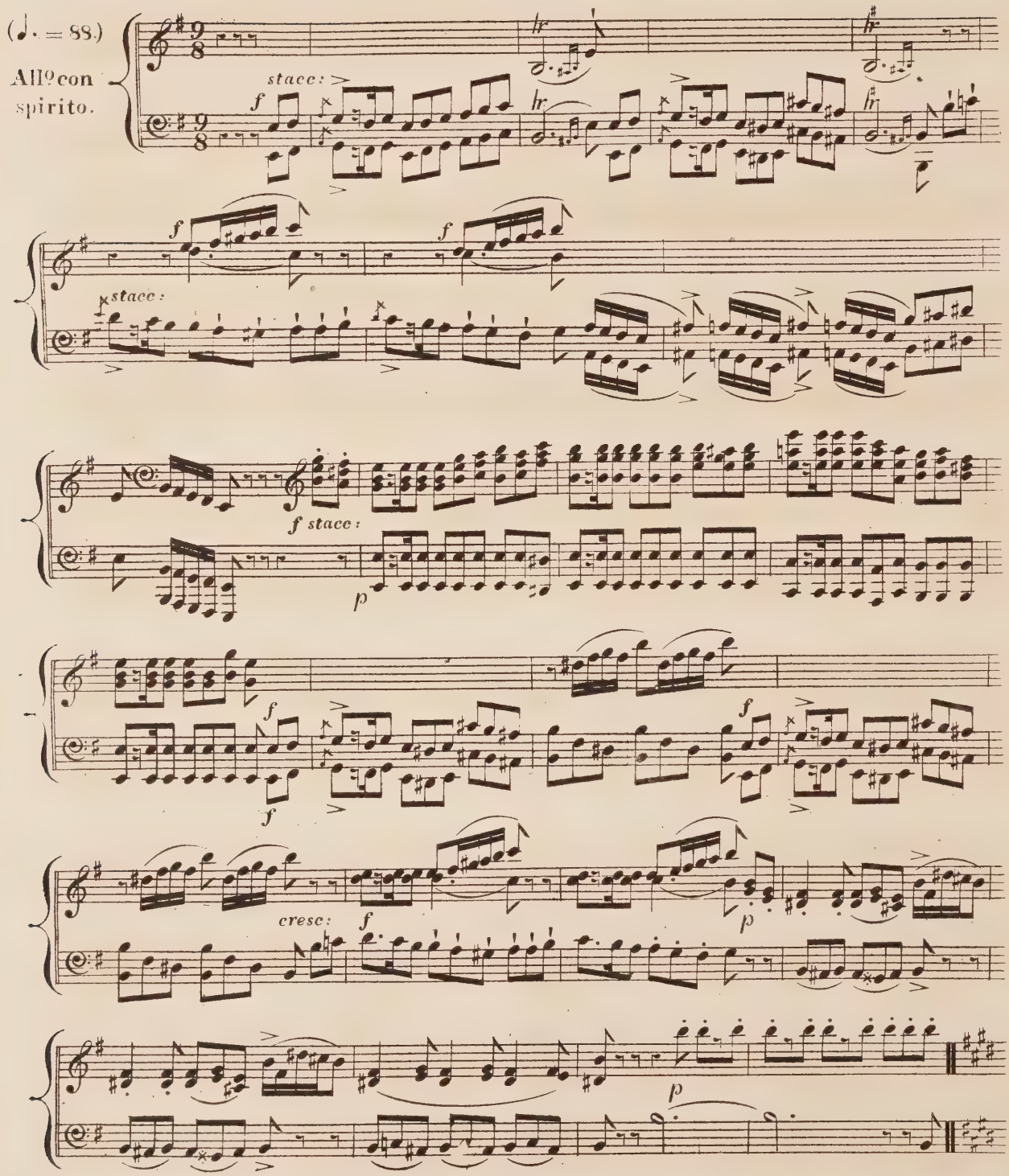

f
p
ff
f
f
f
dim:
cresc:
f

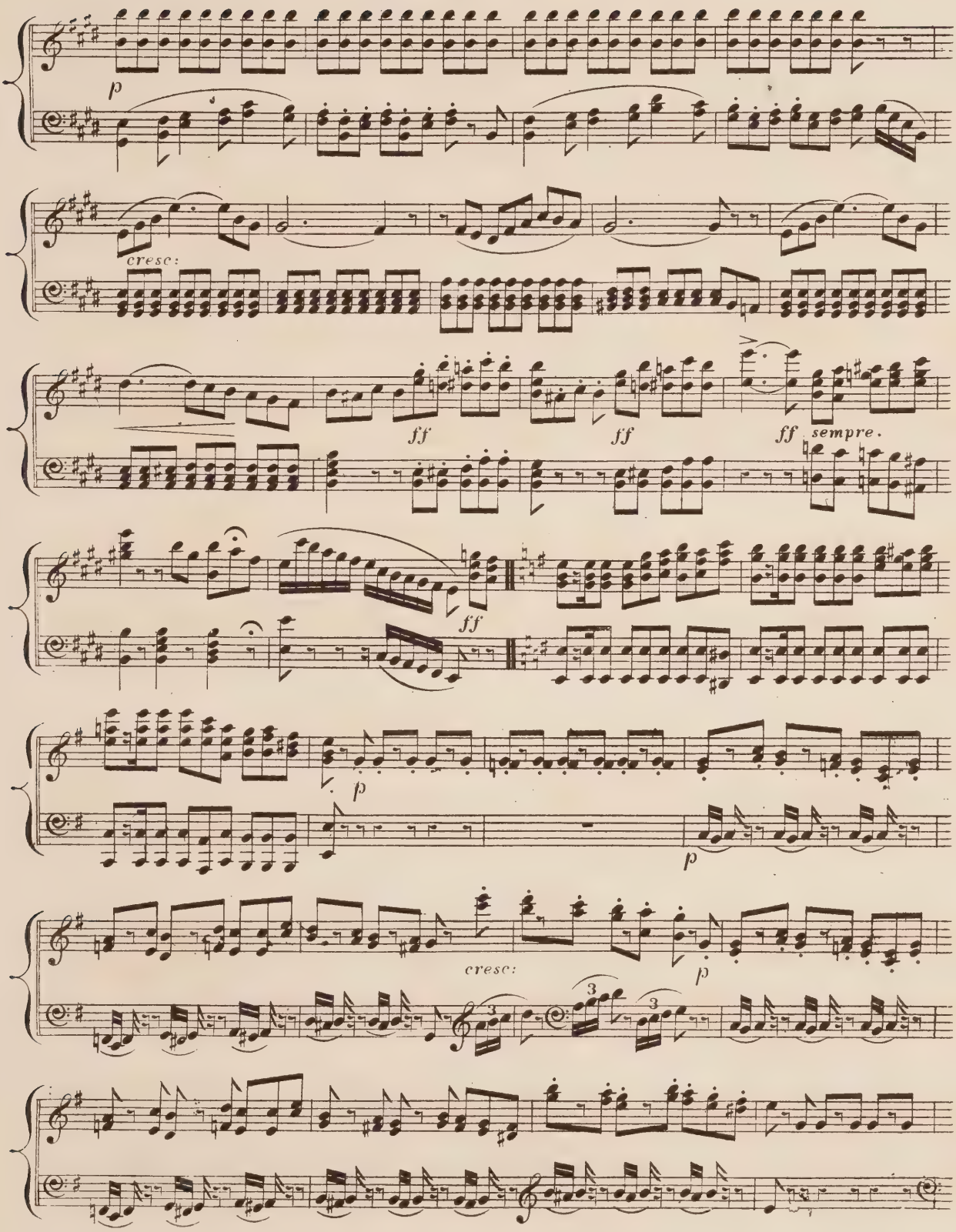

dol:
dim:
sempre dim:
pp
ppp tremolo.
pp
pp
8va
pp
p
pp
rall poco a poco morendo.

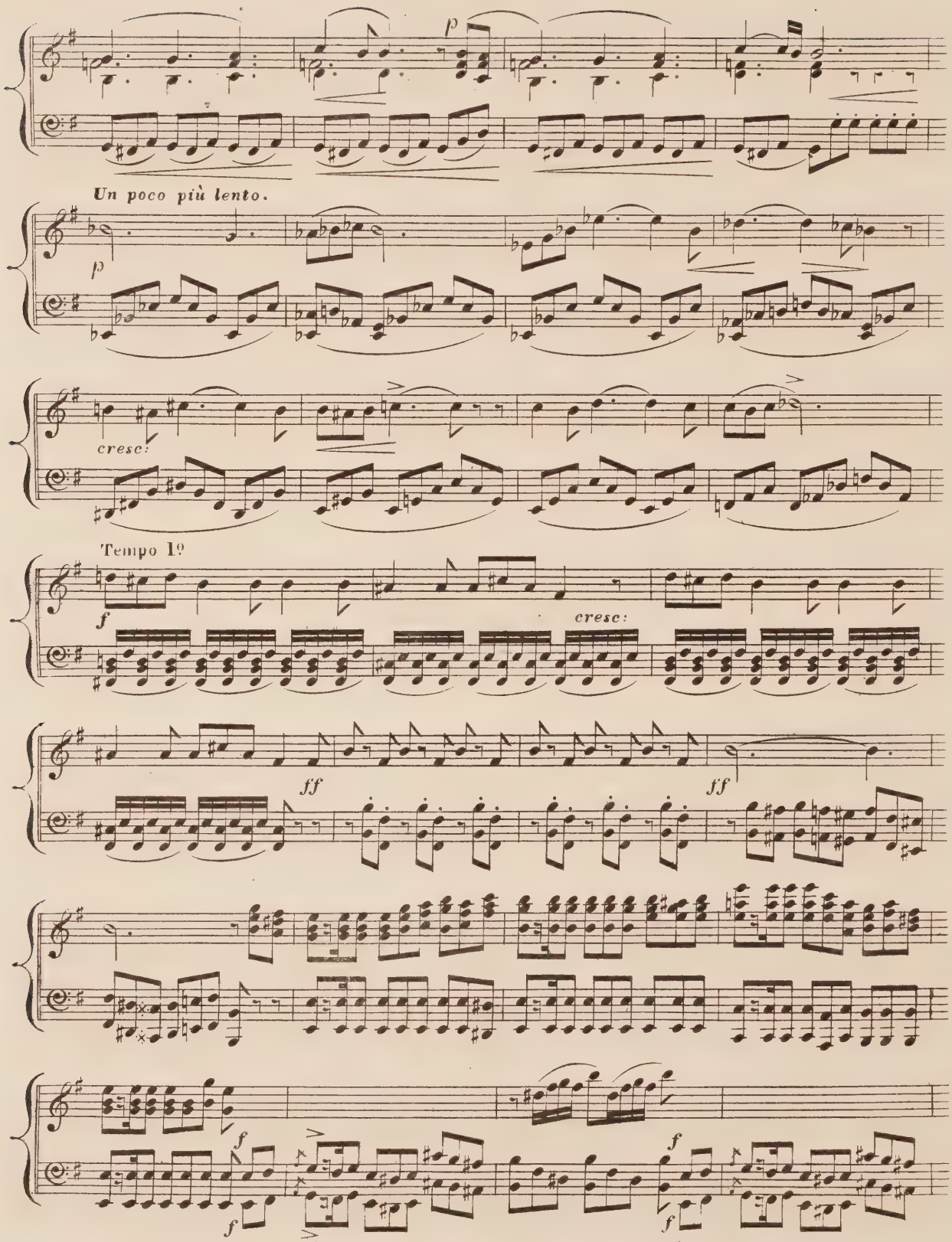
Nº 5.

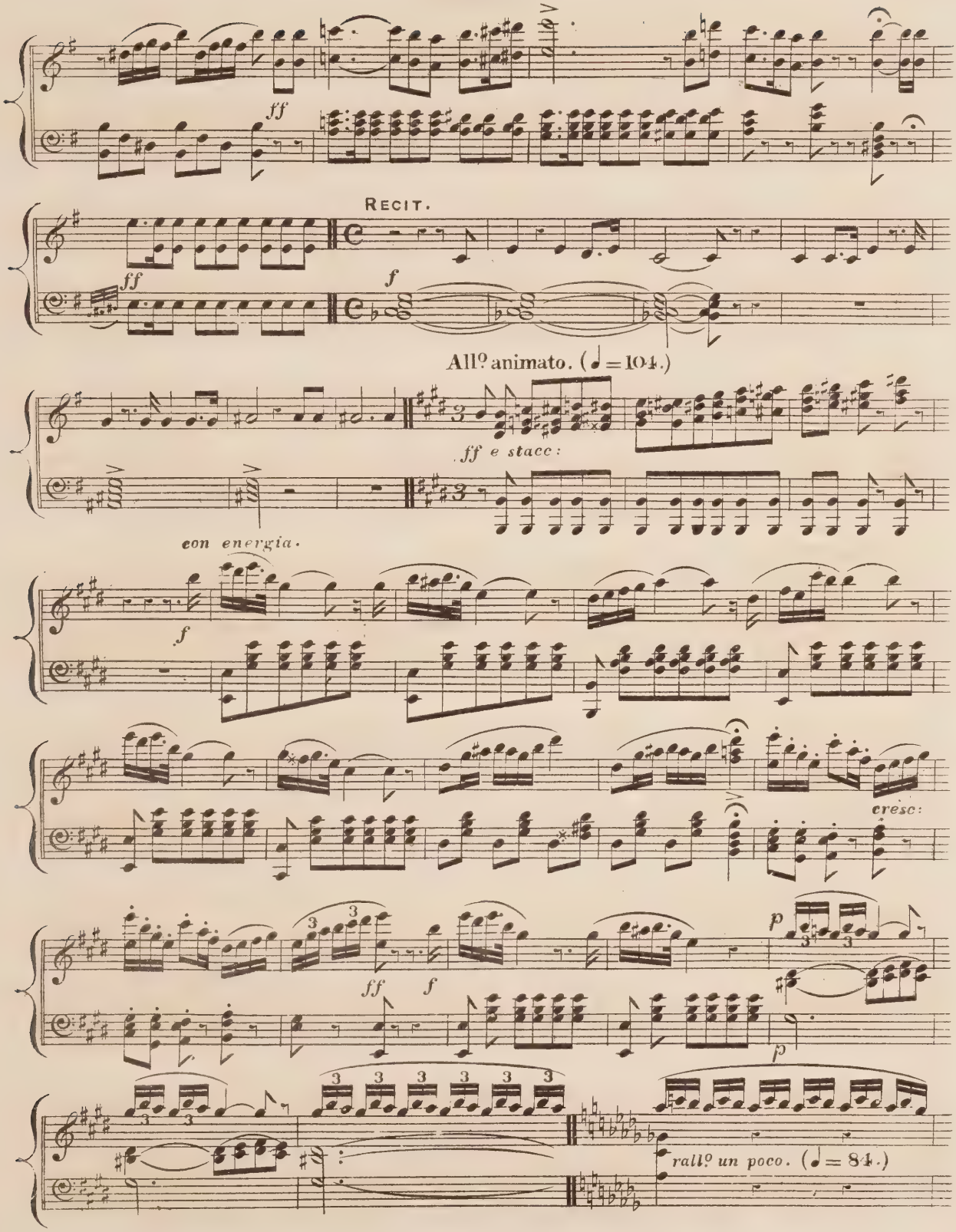
GRAND'ARIA di HOËL.

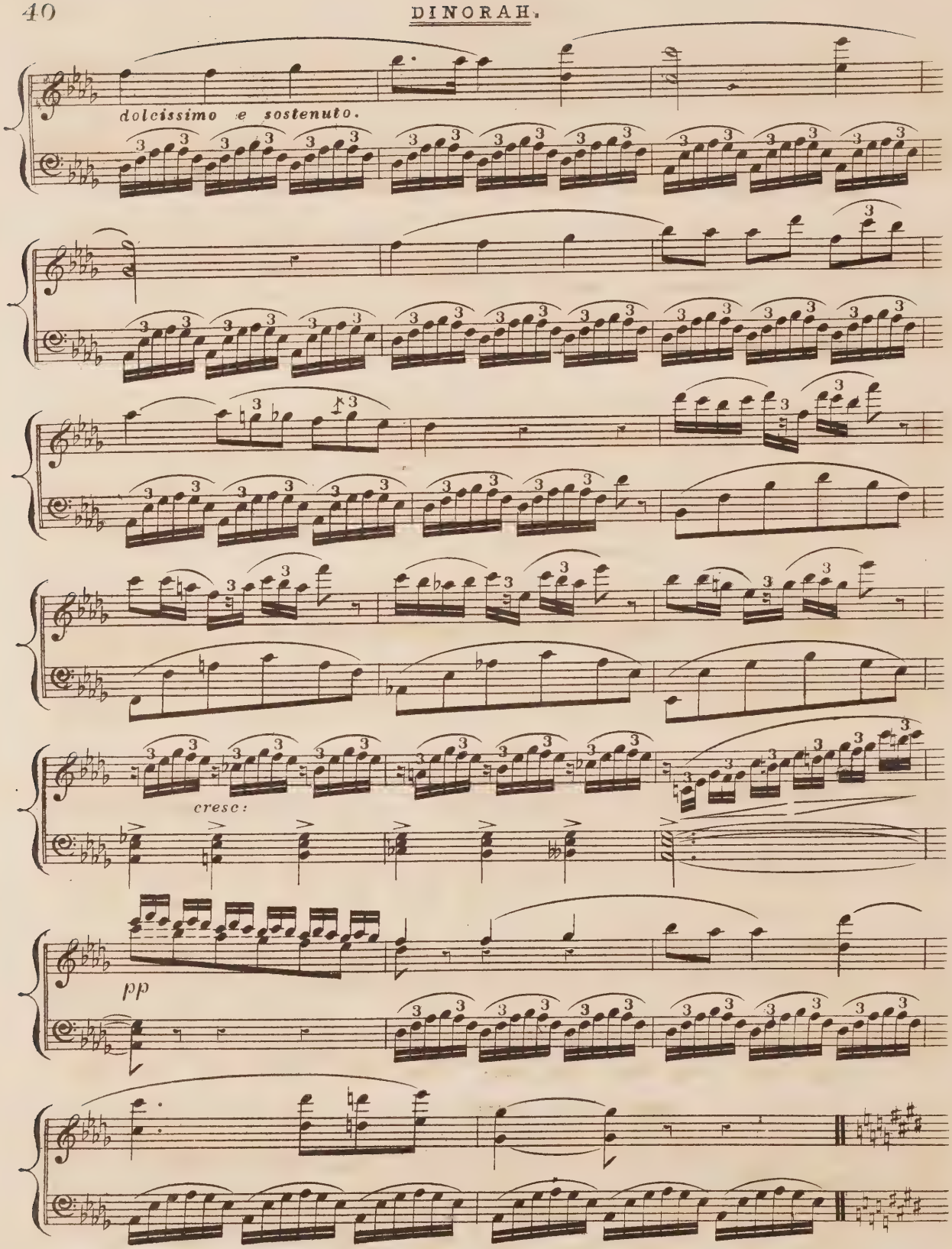
"O POSSENTE, POSSENTE MAGIA."

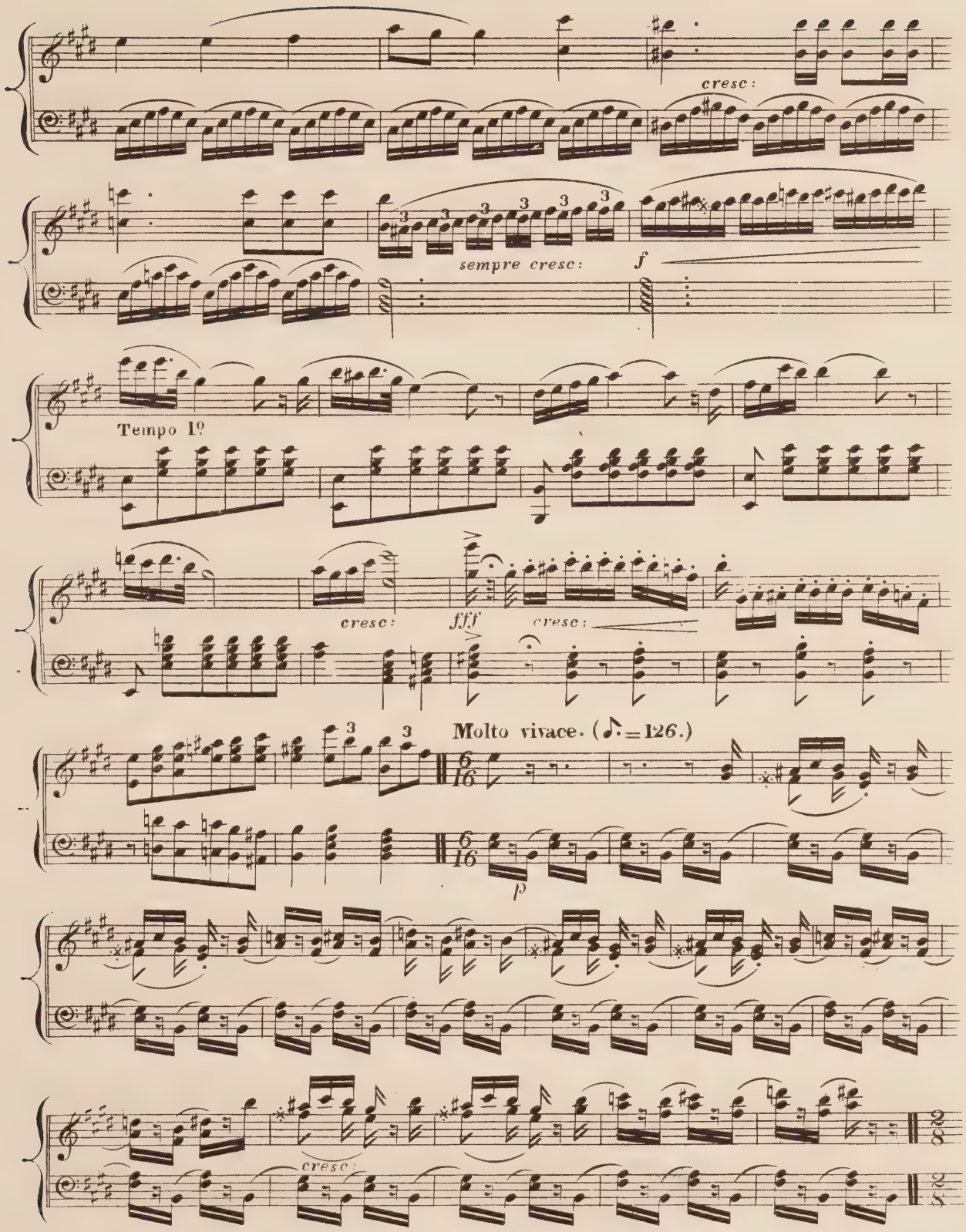



p
cresc:
ff
ff
ff sempre.
ff
p
p
cresc:
p
3
3

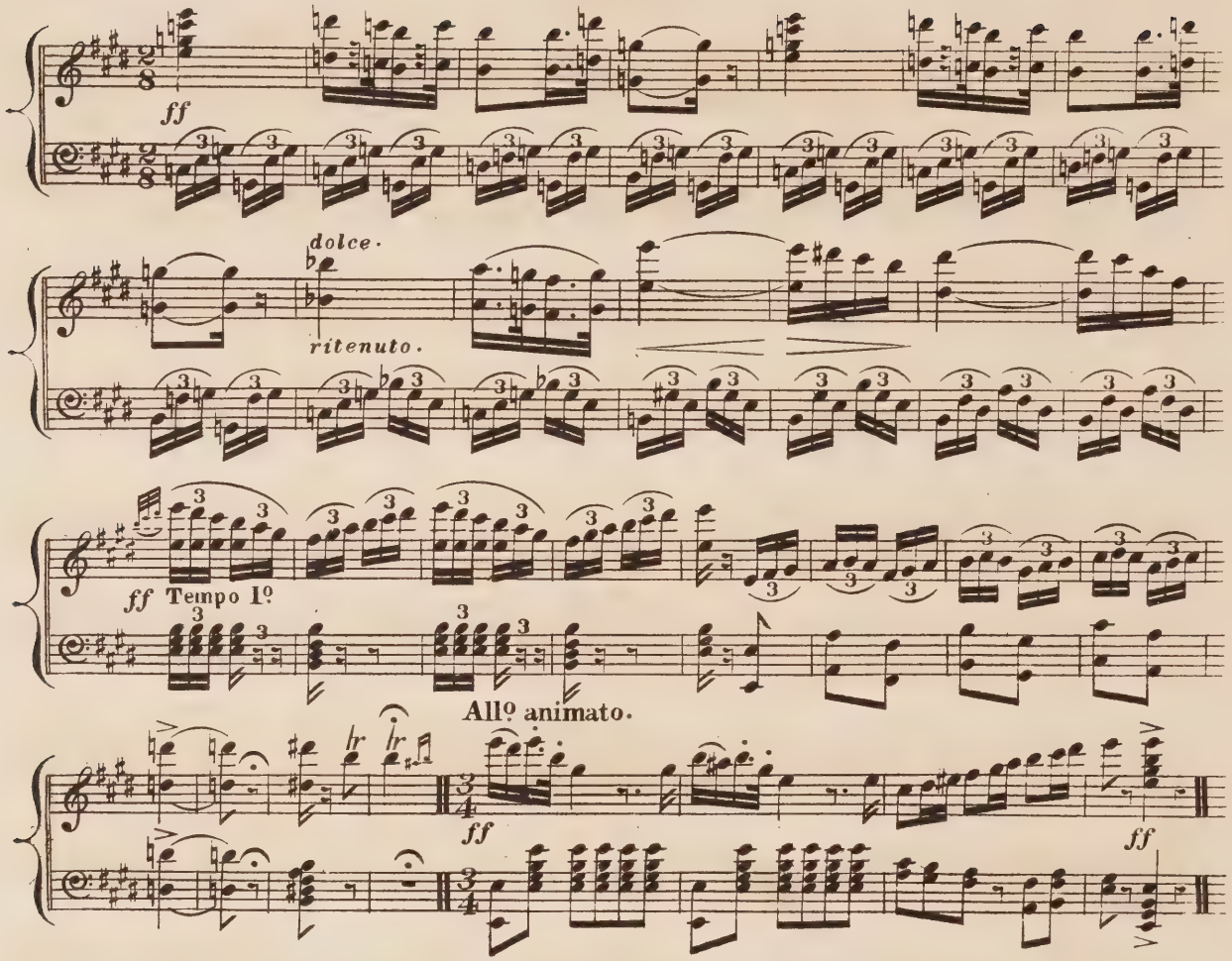

p
Un poco più lento.
p
cresc:
Tempo 1º
f
cresc:
ff
ff
f
f
f
f


ff
Recit.
ff
f
All° animato. (♩=104.)
ff e stacc:
con energia.
f
cresc:
ff
f
p
p
rall° un poco. (♩=84.)


dolcissimo e sostenuto.
cresc:
pp


cresc:
sempre cresc:
f
Tempo 1º
cresc:
fff
cresc:
Molto vivace. (♪.=126.)
p
cresc.

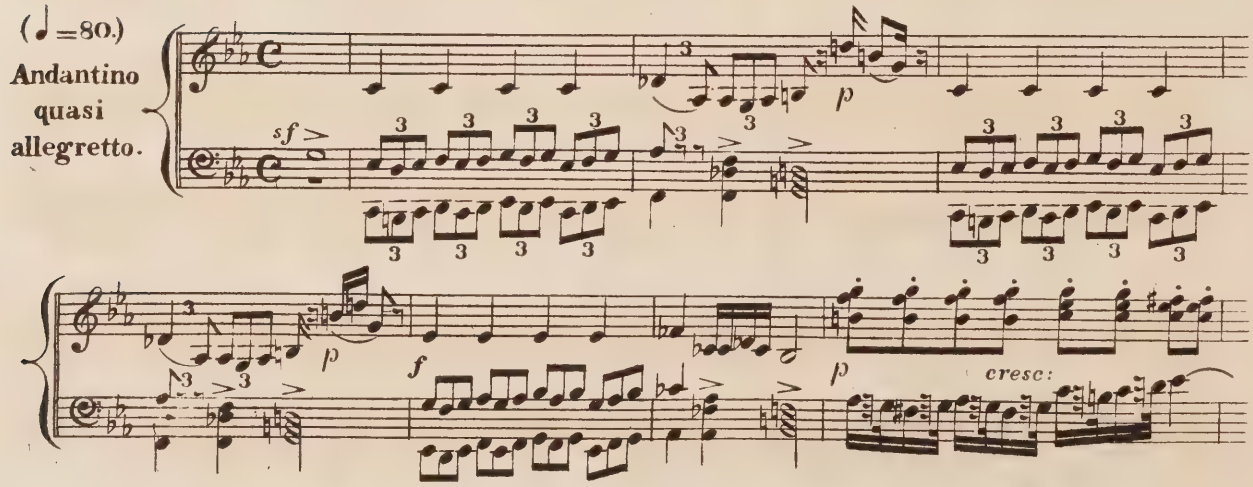
Lo stesso tempo.

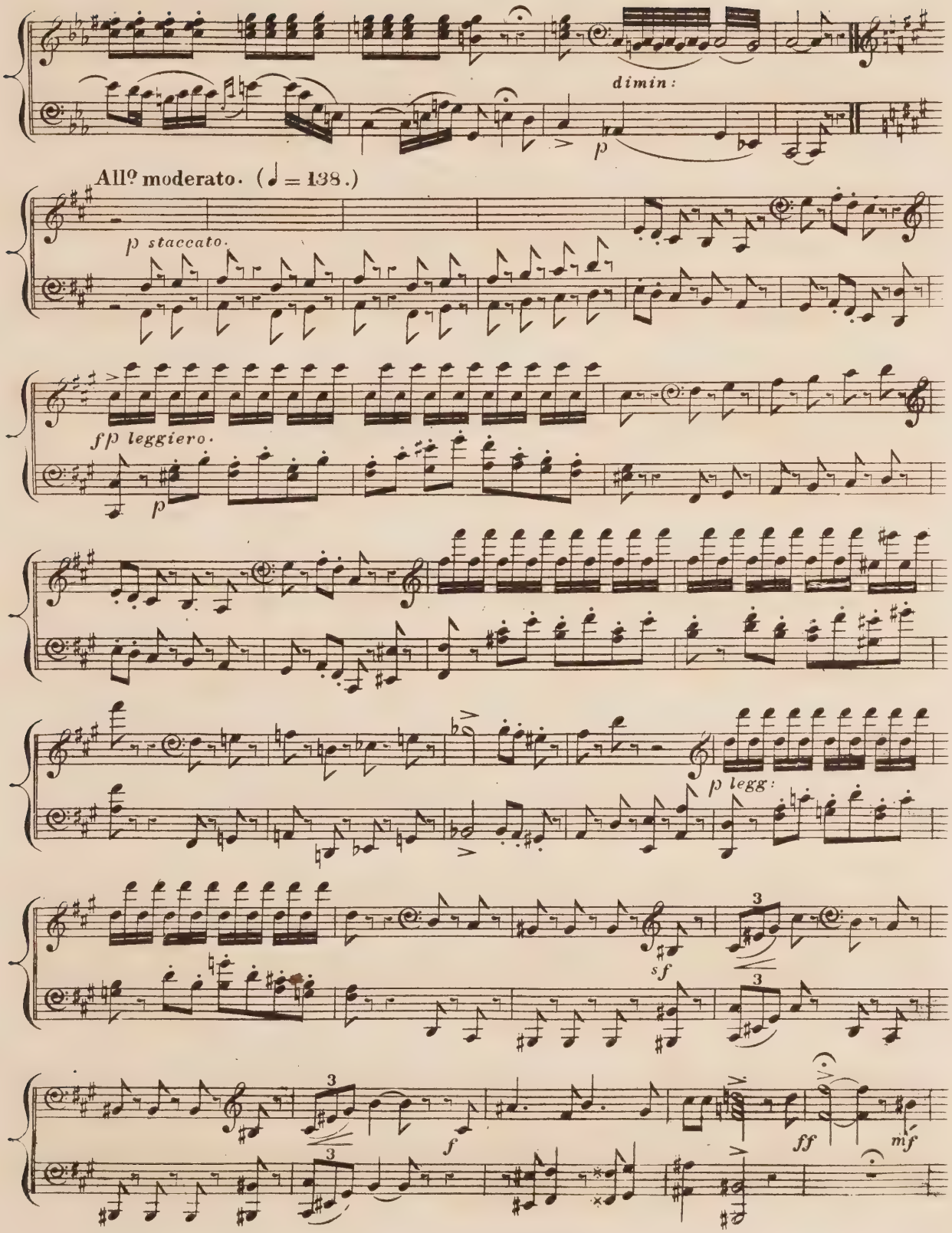


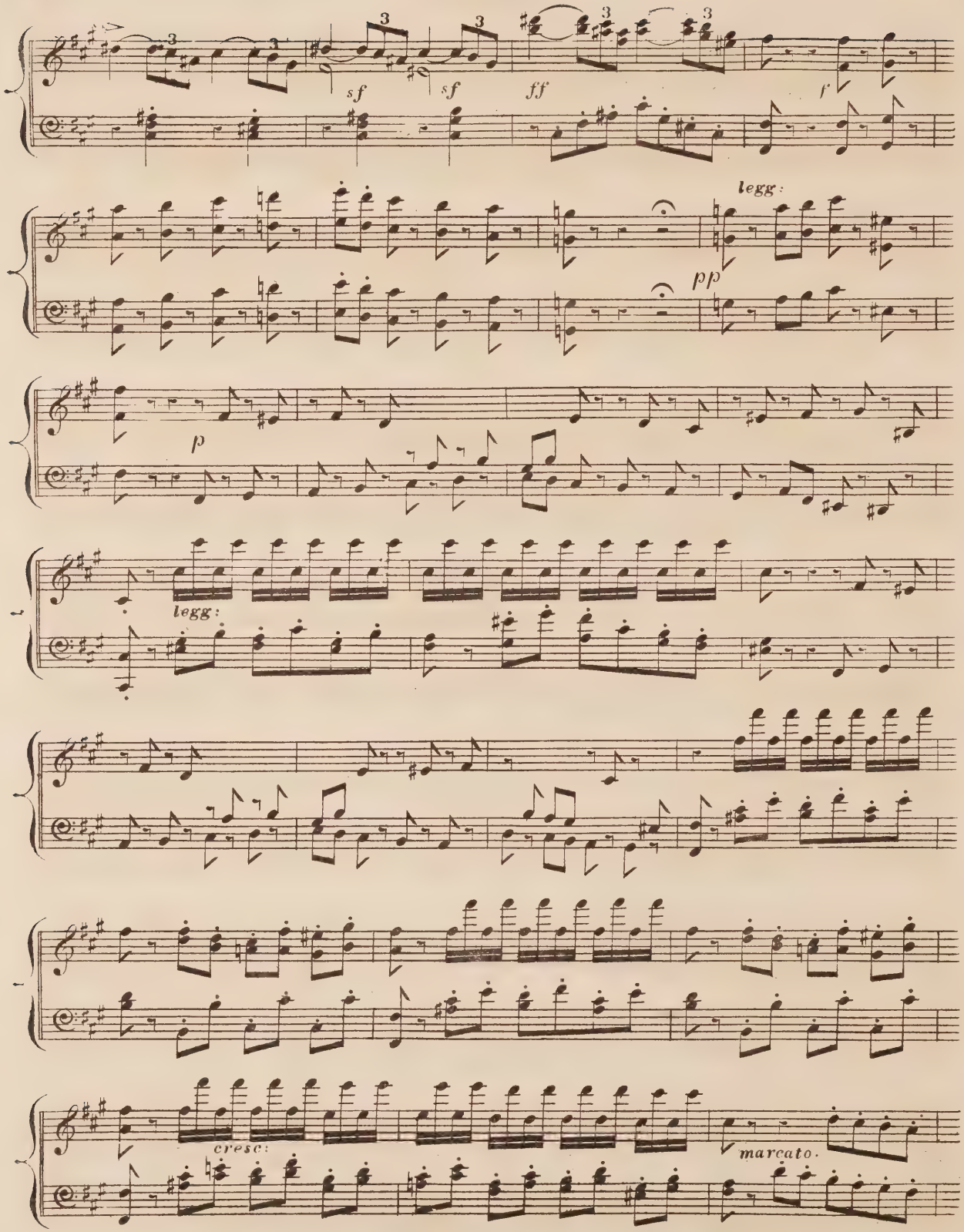
Nº 6.

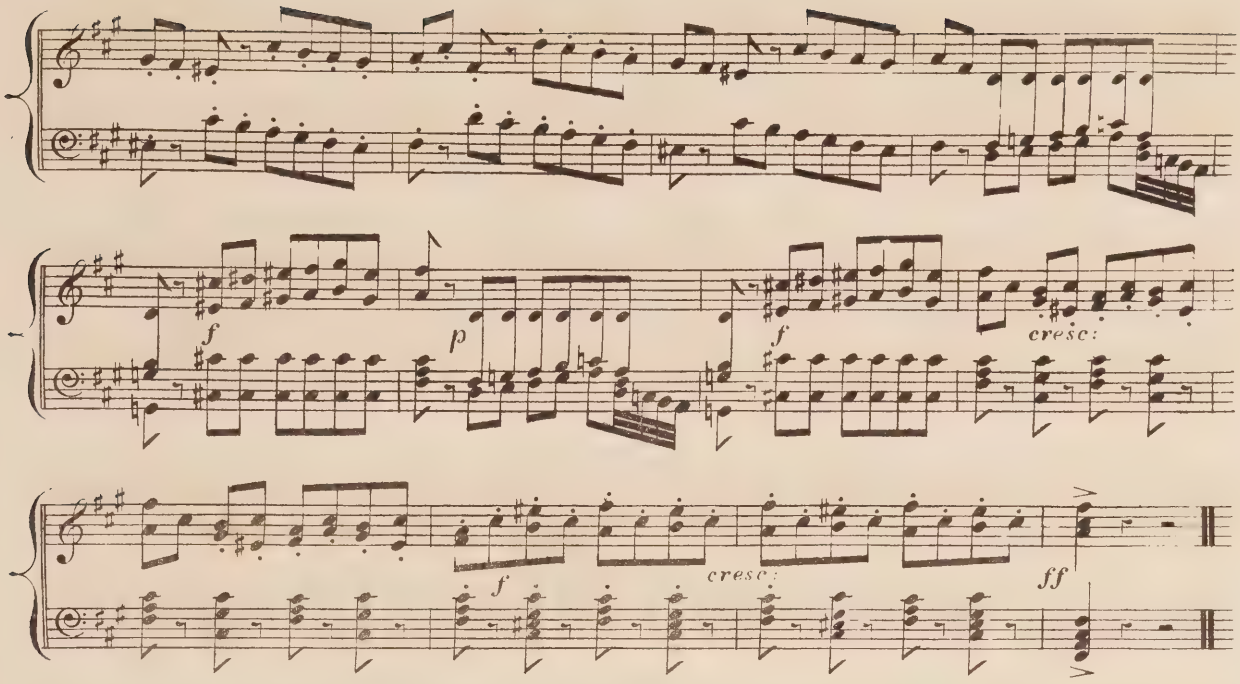
SCENA e CONGIURAZIONE.

"SE VEDER TU CREDI IL PADRE CHE MUOR."




dimin:
p
All° moderato. (♩ = 138.)
p staccato.
ff p leggiero.
p
p legg:
sf
3
3
f
3
3
ff
mf

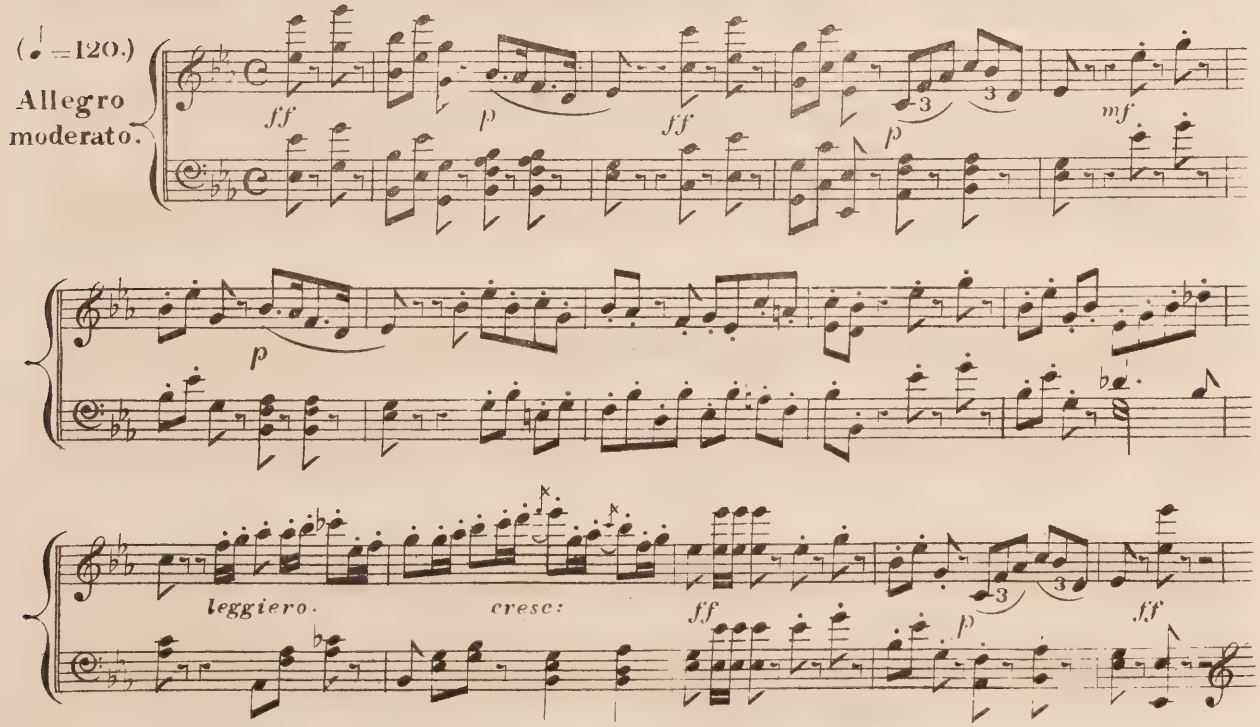

sf
sf
ff
f
legg:
pp
p
legg:
cresc:
marcato.

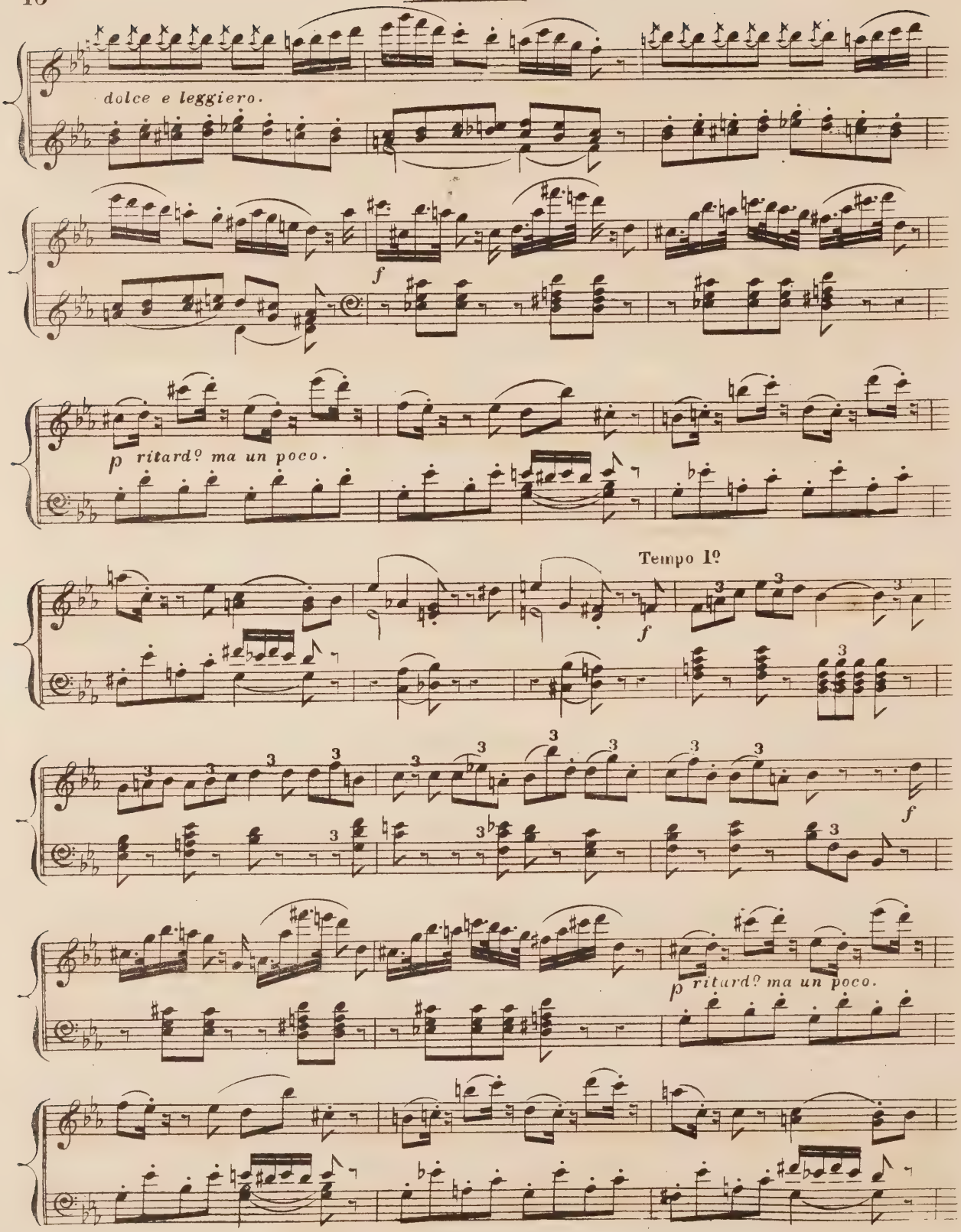


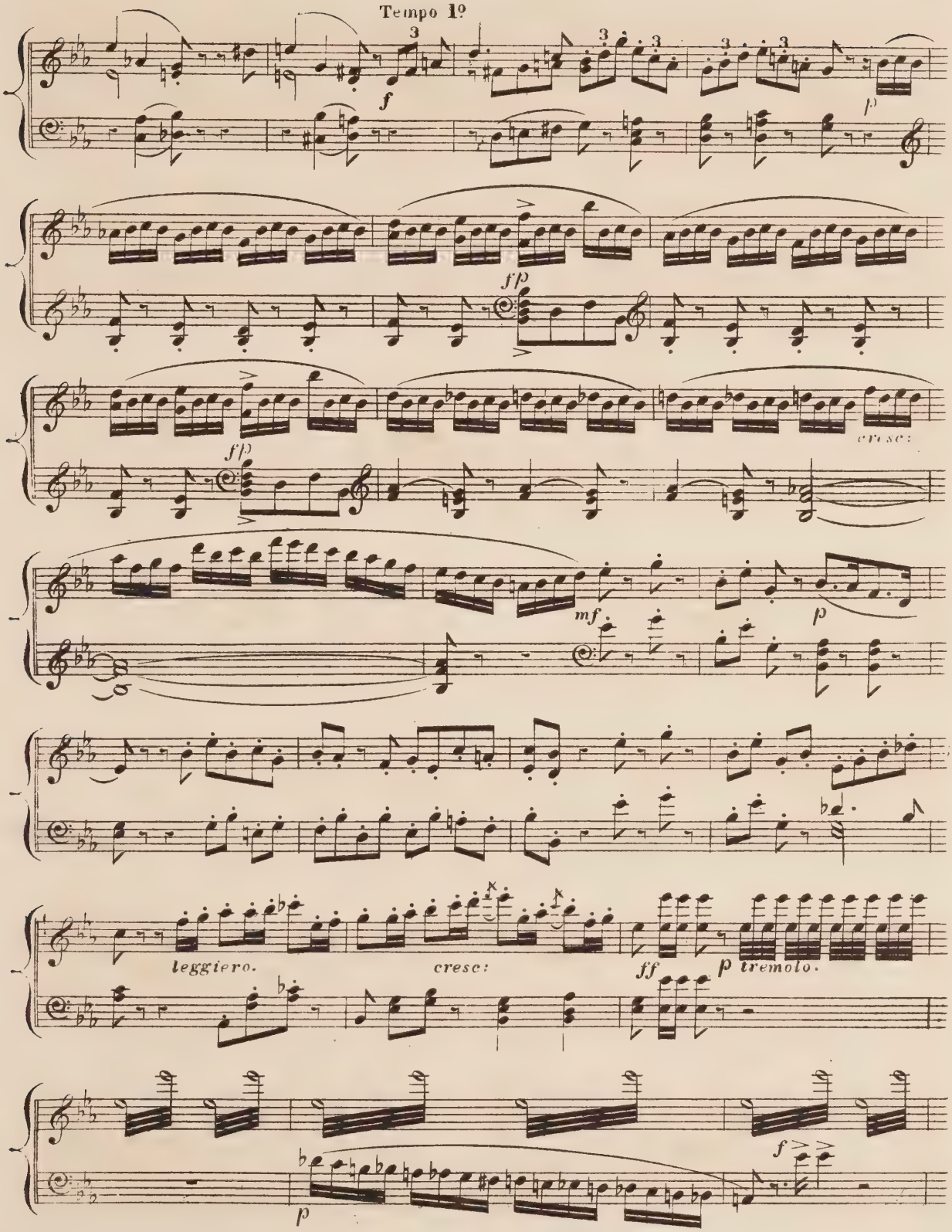
N° 7.

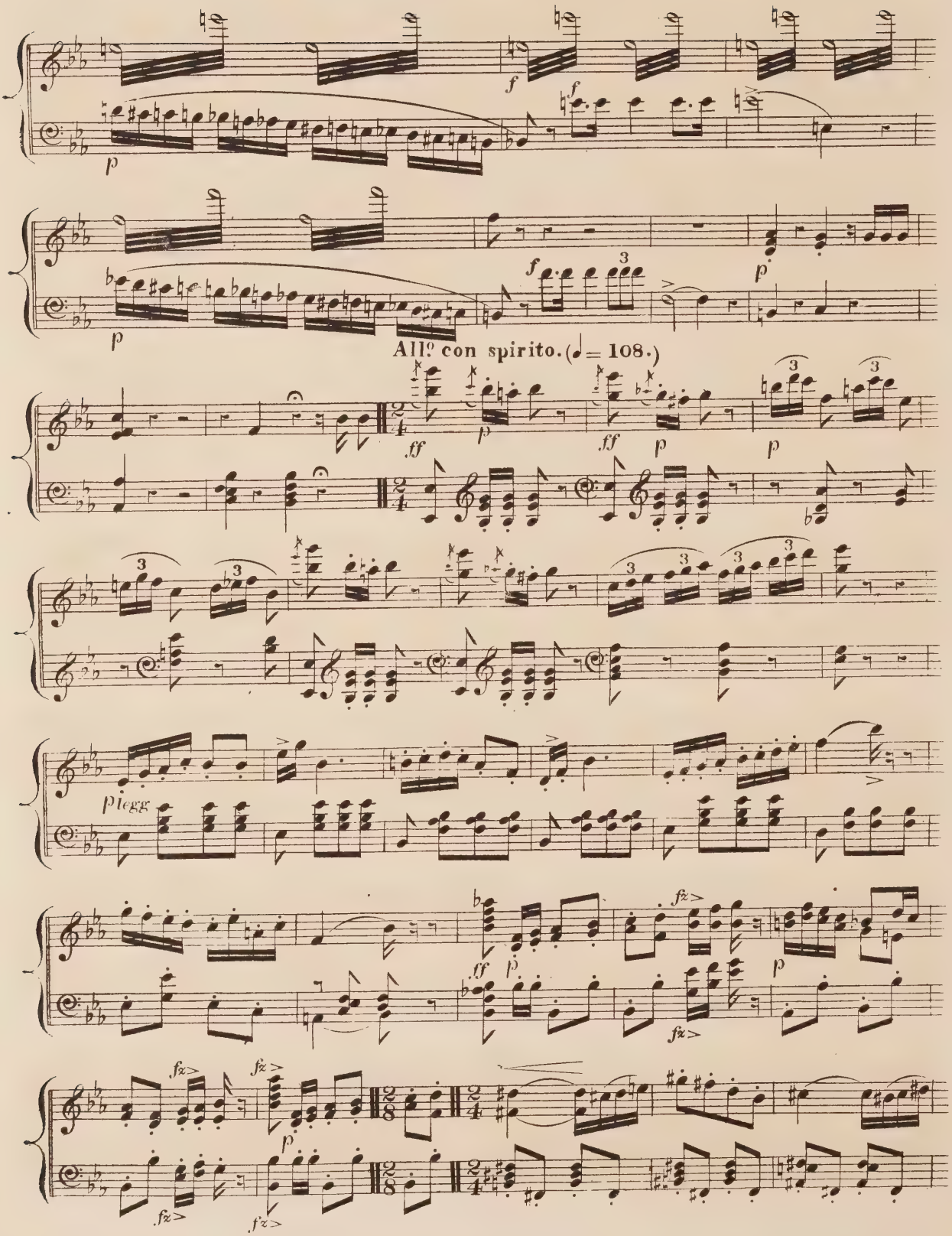
DUETTO BUFFO.

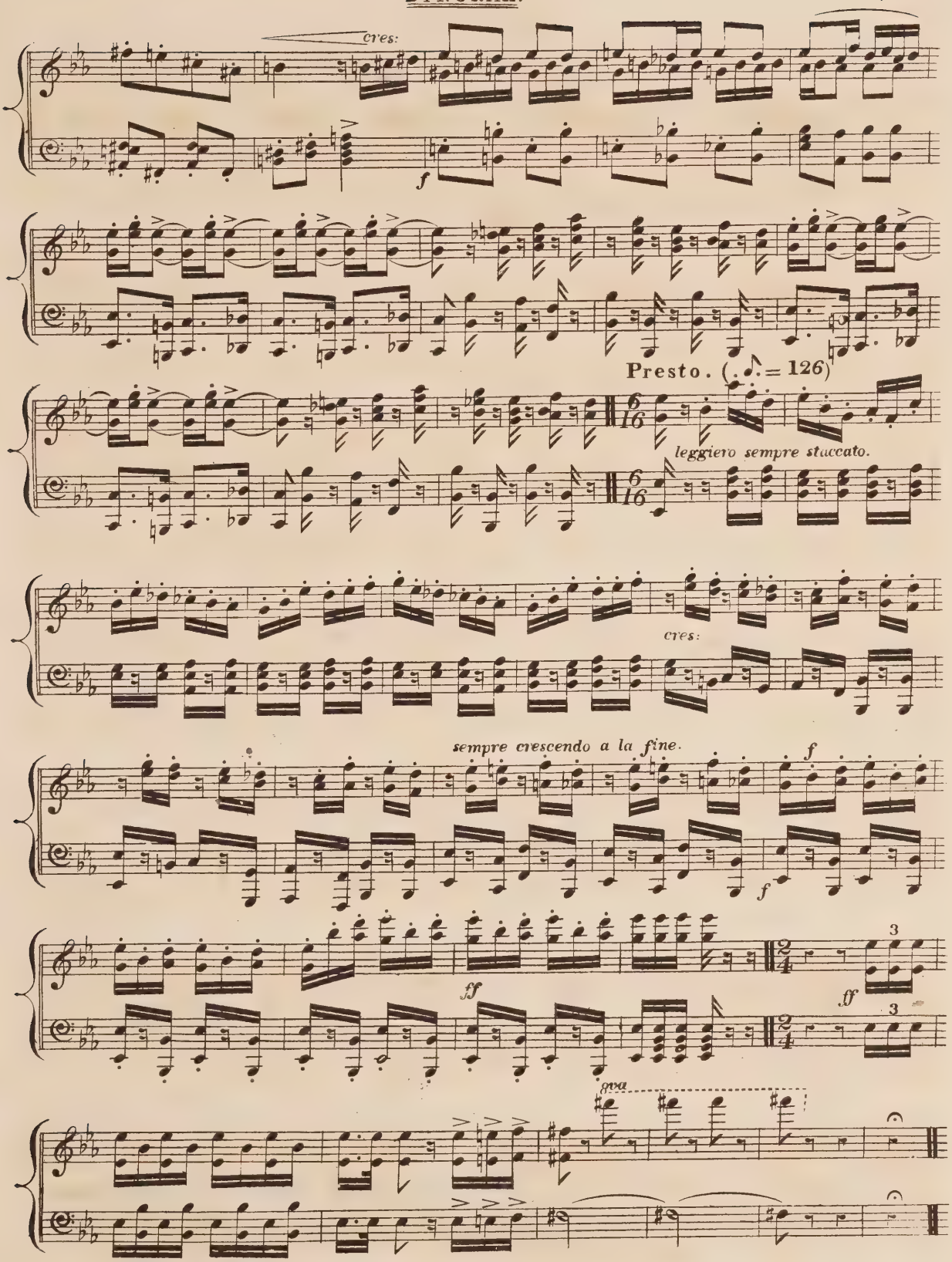
"UN TESOR! BEVI ANCOR!"




dolce e leggiero.
f
p ritard? ma un poco.
Tempo 1?
f
f
p ritard? ma un poco.


Tempo 1º
f
p
fp
fp
cresc:
mf
p
leggiero.
cresc:
ff
p tremolo.
f
p

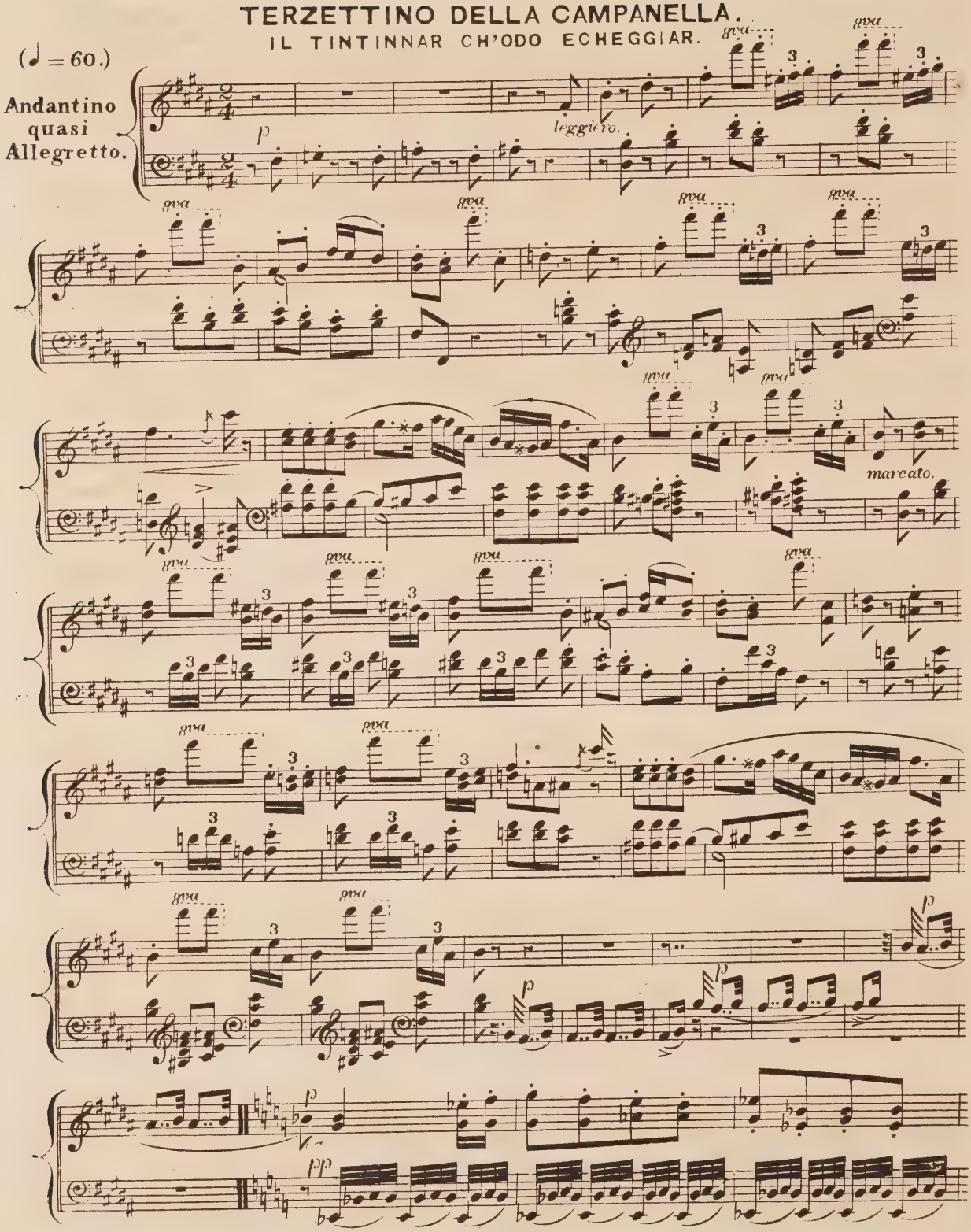

All.o con spirito. (♩= 108.)
piegg

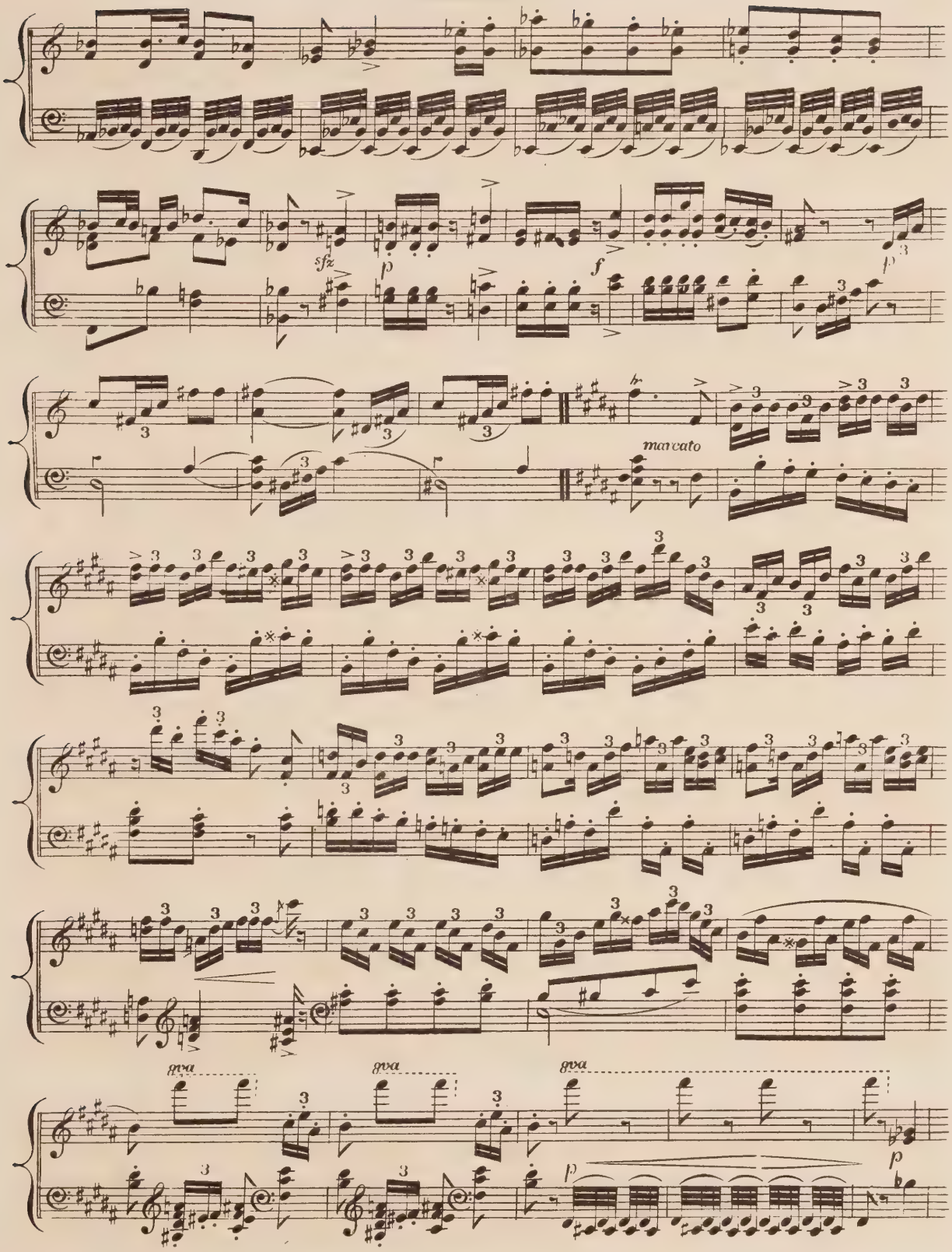

cres:
f
Presto. (♩. ♪. = 126)
leggiero sempre staccato.
cres:
sempre crescendo a la fine.
f
f
ff
ff
3
3
8va

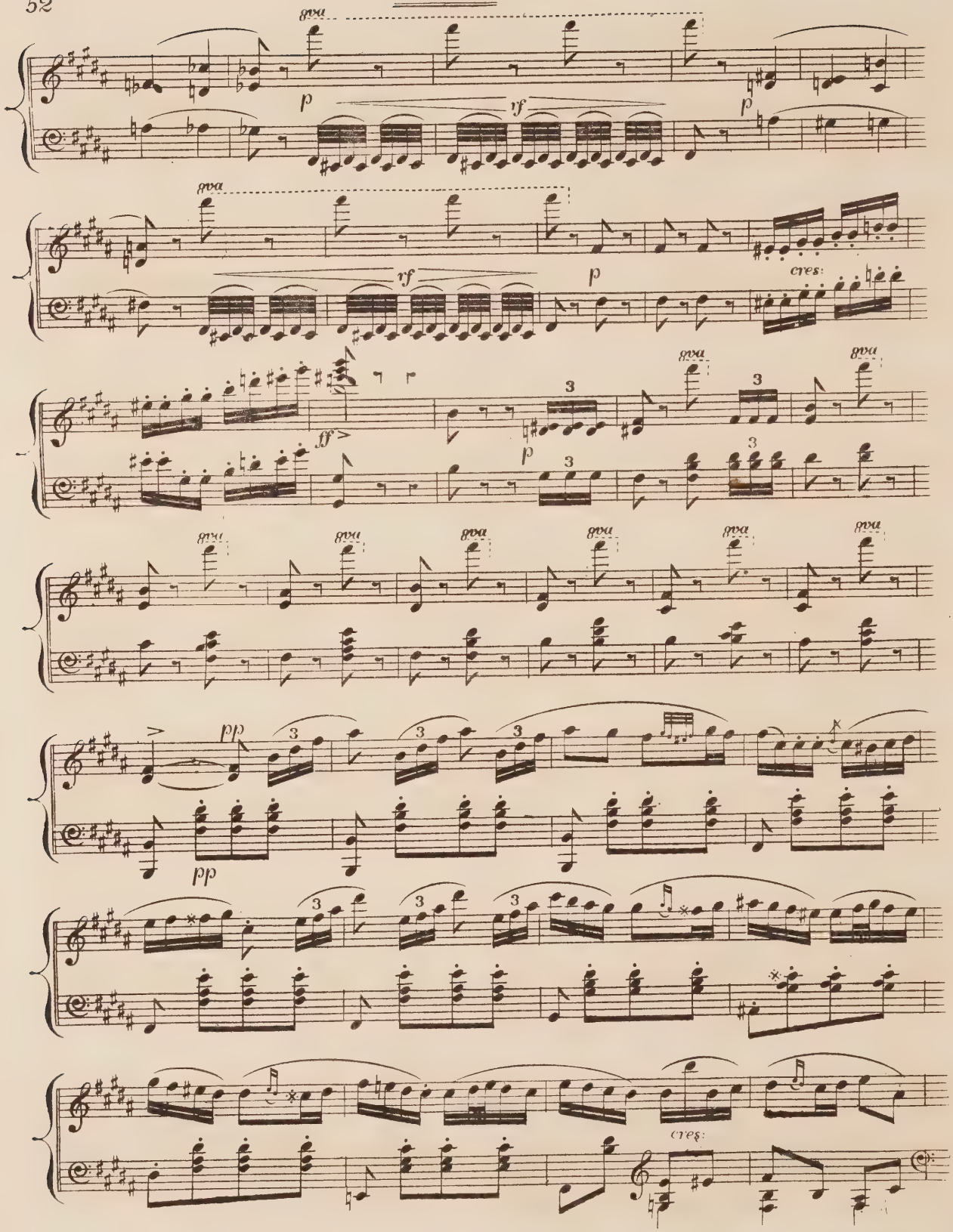
N.º 8.

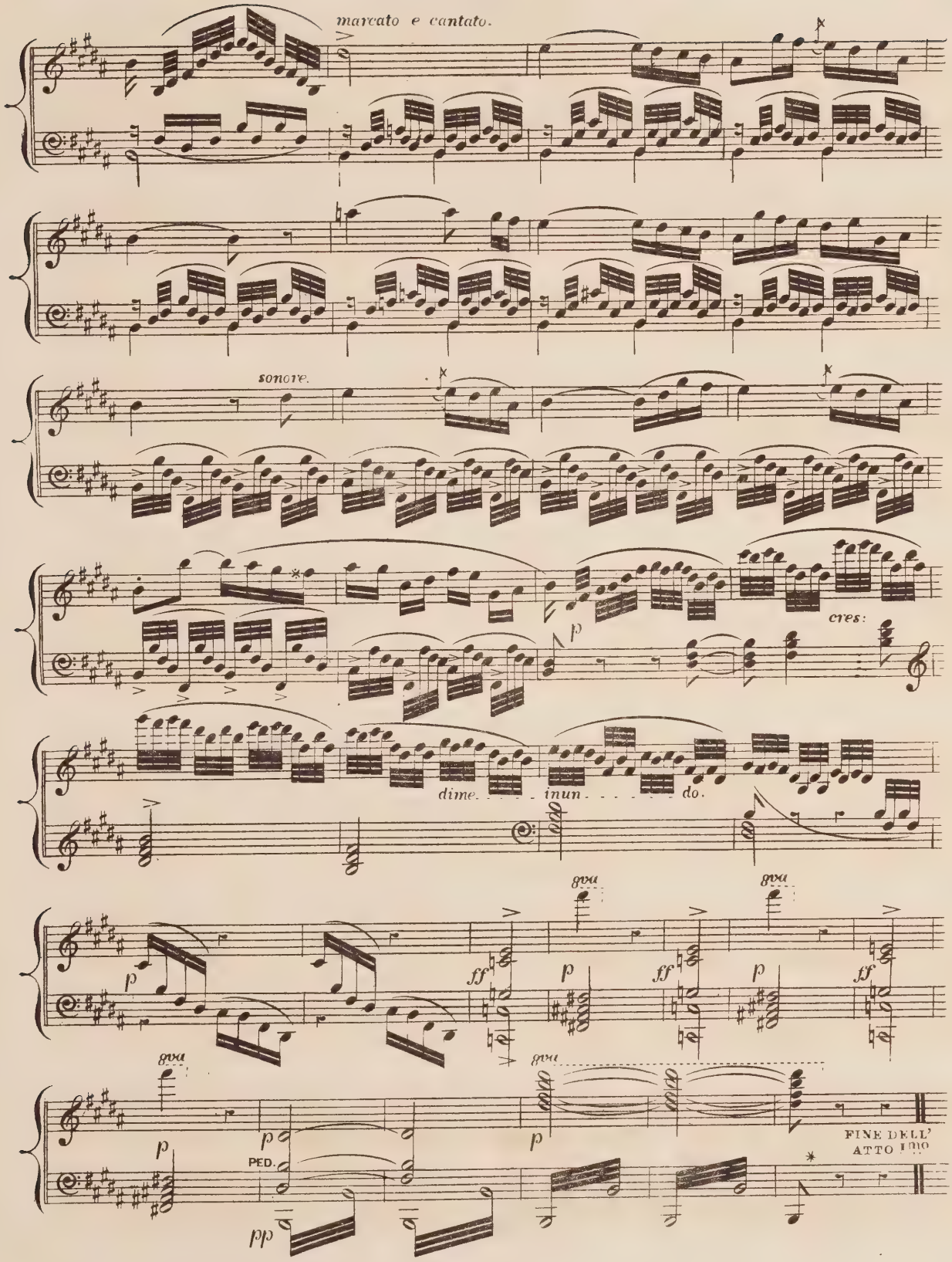
TERZETTINO DELLA CAMPANELLA.

IL TINTINNAR CH'ODO ECHEGGIAR.




sfz
p
f
p
marcato
8va
8va
8va
p


8va
p
rf
p
8va
rf
p
cres:
ff
p
8va
8va
8va
8va
8va
8va
8va
pp
pp
cres:

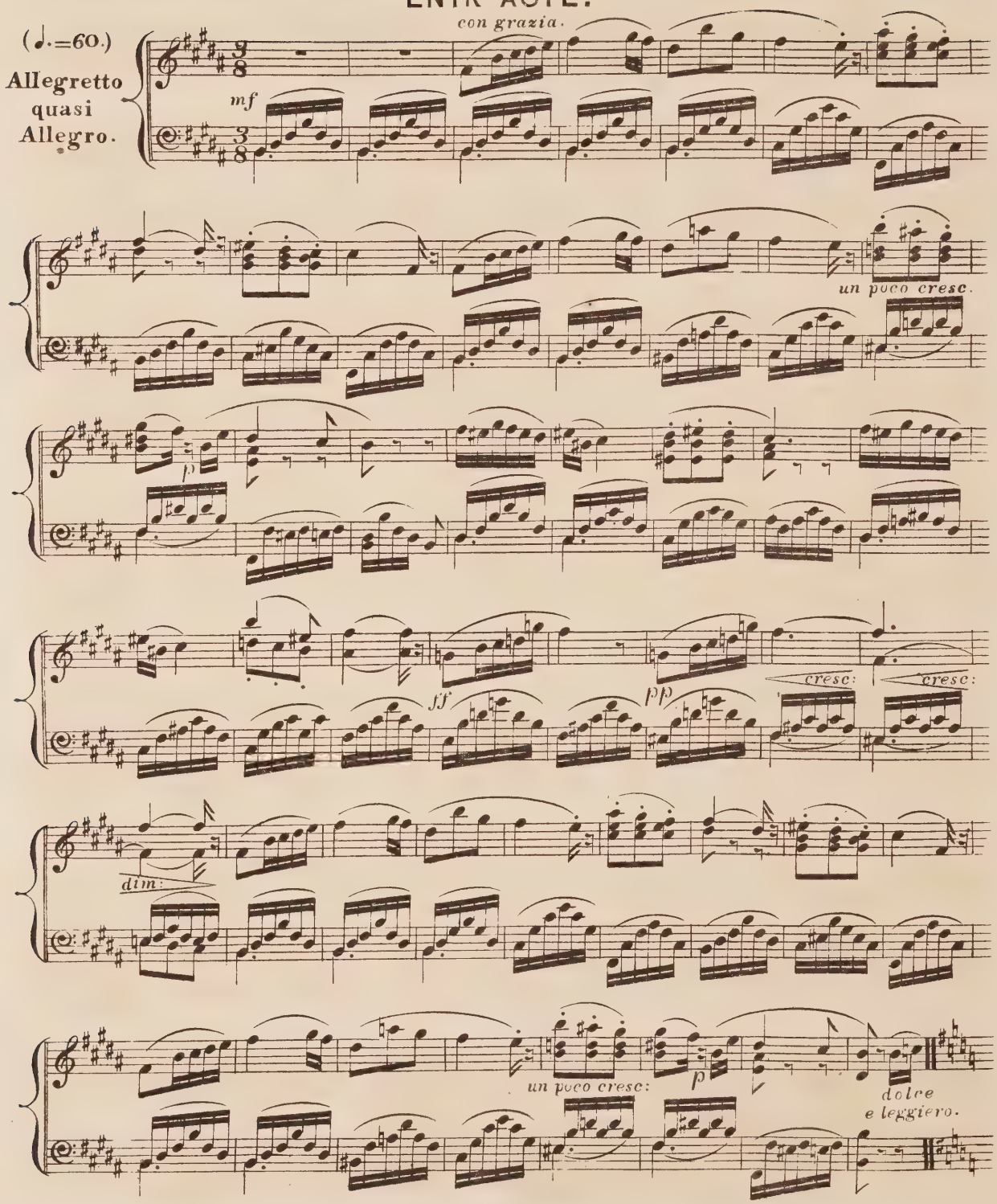

marcato e cantato.
sonore.
cres:
dime - - - - inun - - - - - - do.
8va
8va
8va
8va
PED.
FINE DELL' ATTO IMO

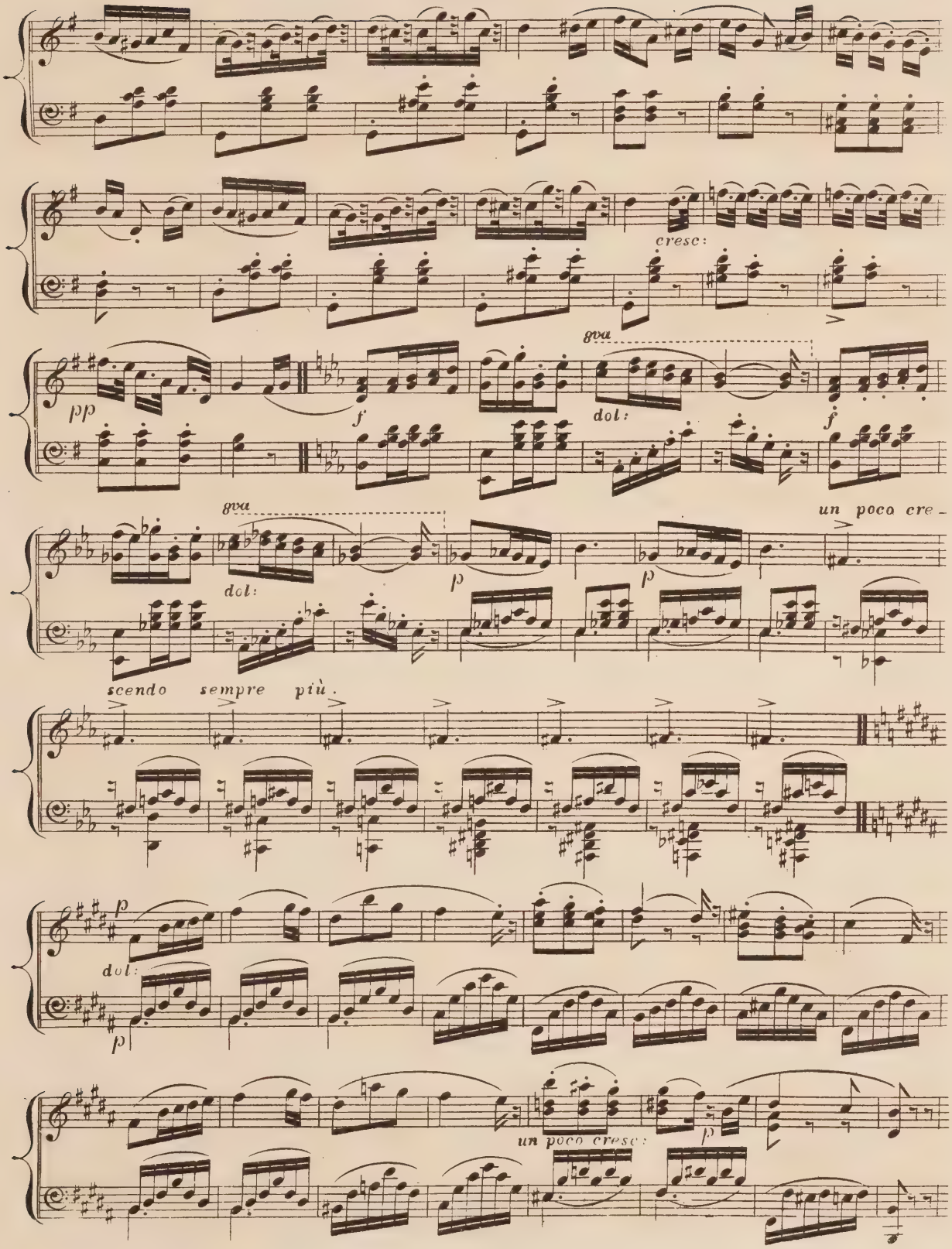
ATTO II.

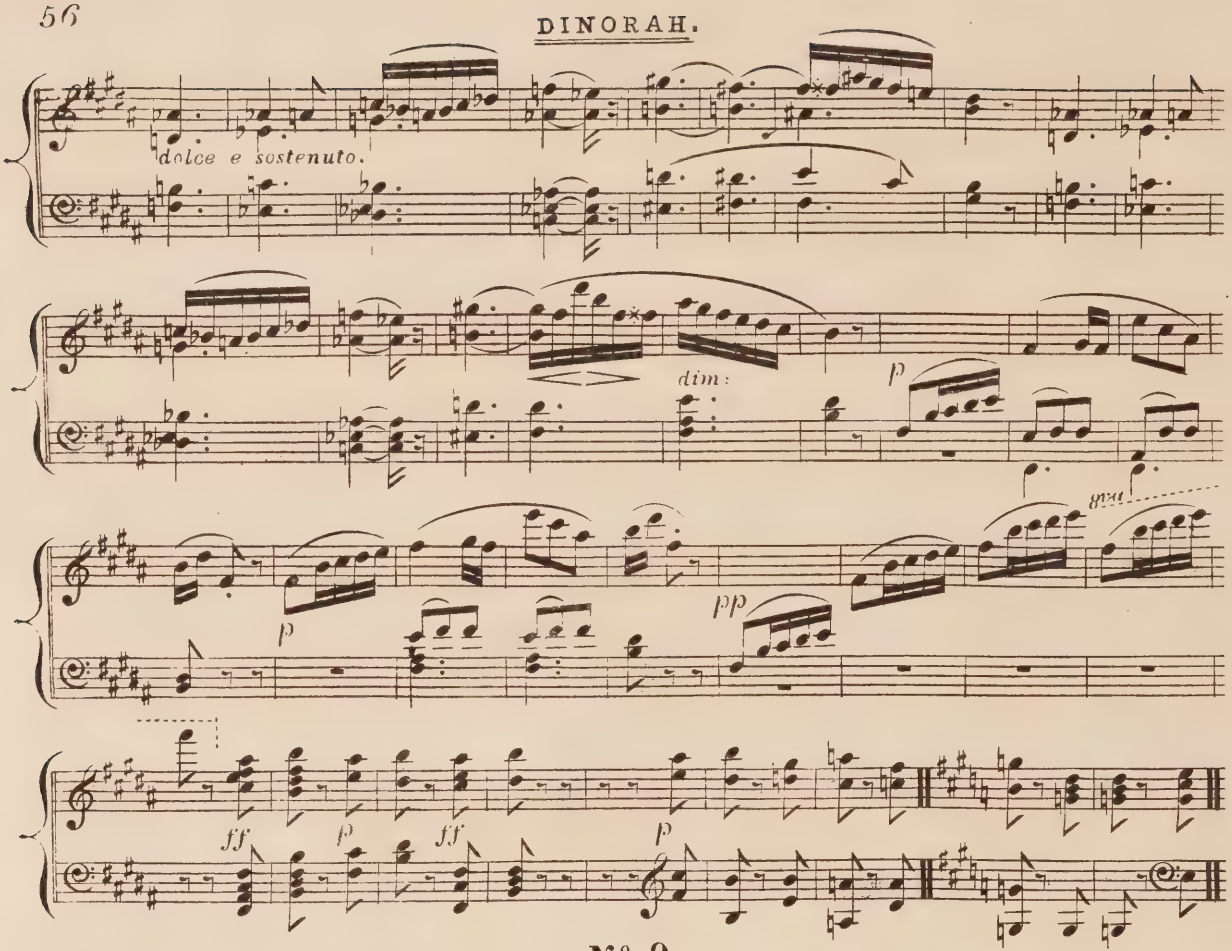
Nº 8.

(BIS.)

ENTR' ACTE.



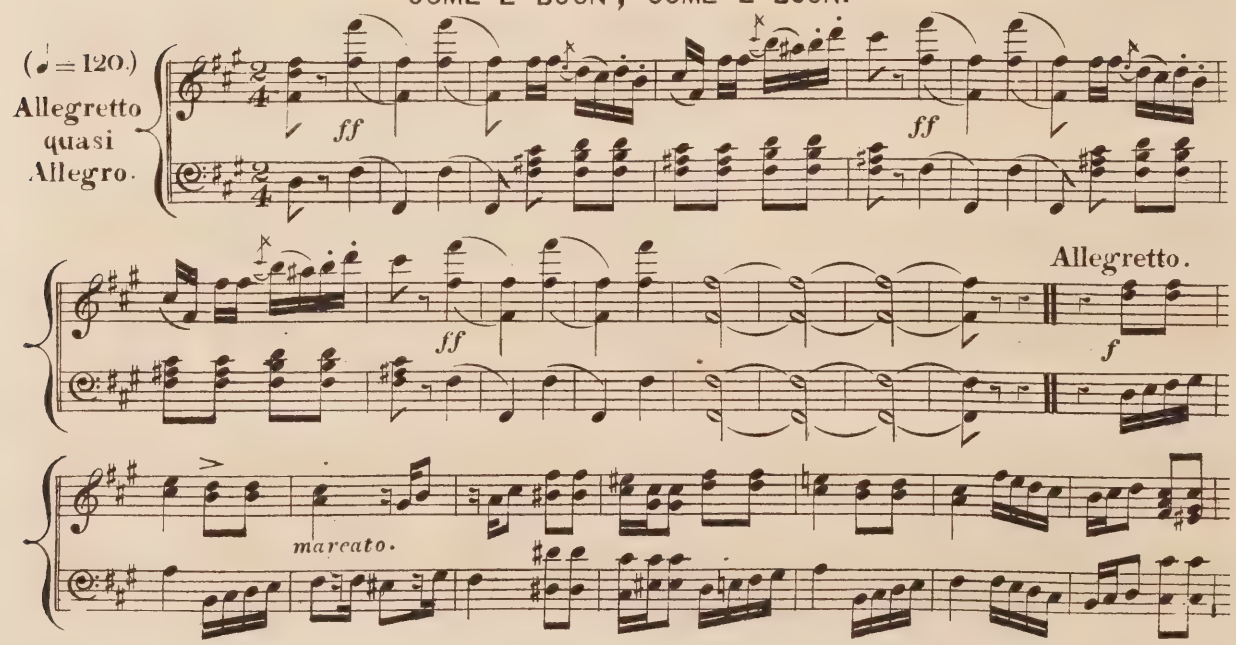

cresc:
pp
f
8va
dol:
f
8va
dol:
p
p
un poco cre -
scendo sempre più.
p
dol:
p
un poco cresc:
p

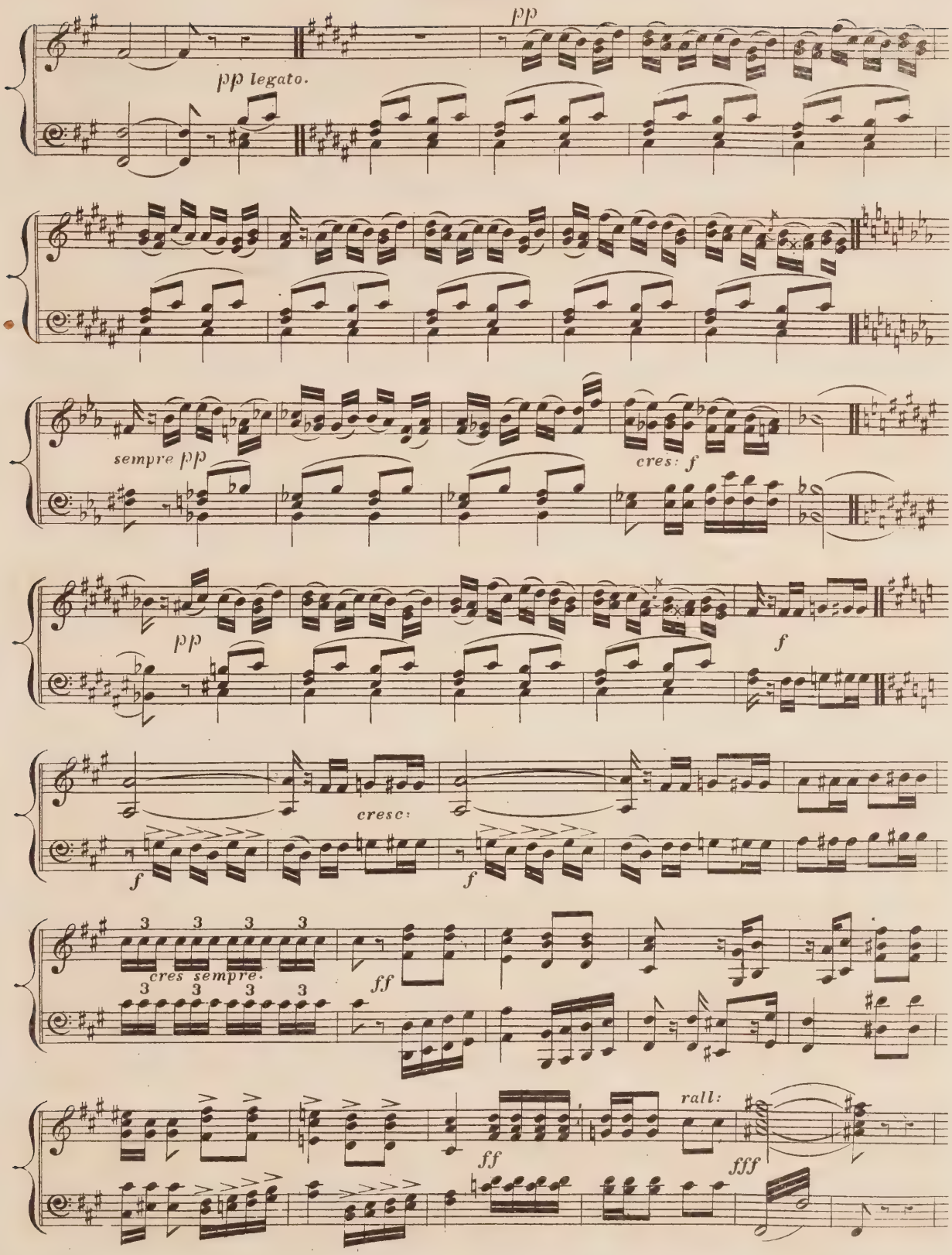


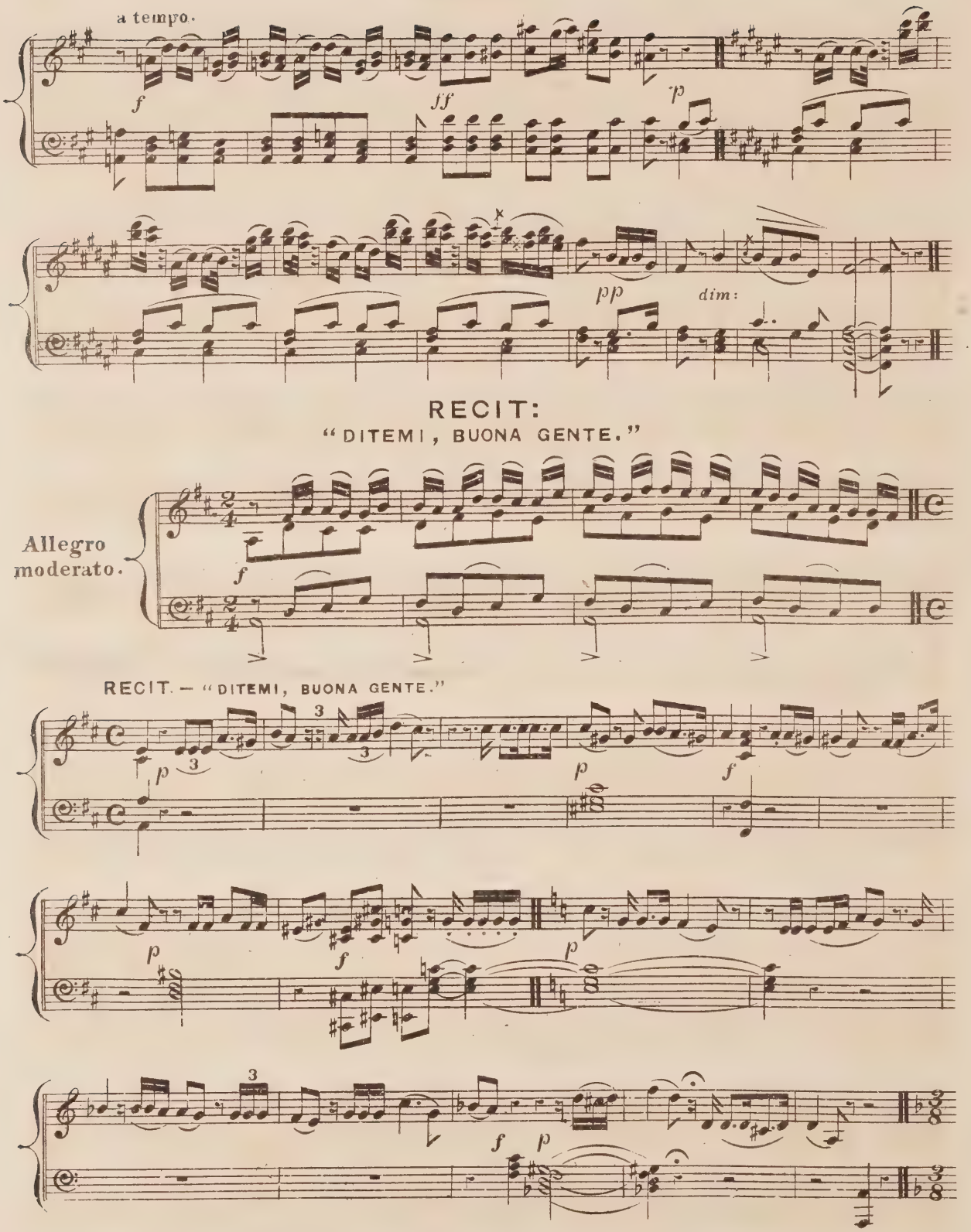
N° 9.

CORO.

"COME È BUON, COME È BUON."




pp
pp legato.
sempre pp
cres: f
pp
f
cresc:
f
f
3 3 3 3
cres sempre.
3 3 3 3
ff
ff
rall:
fff


a tempo.
f
ff
p
pp
dim:
RECIT:
"DITEMI, BUONA GENTE."
Allegro moderato.
f
RECIT. — "DITEMI, BUONA GENTE."
p
3
p
f
p
f
p
f
p

ARIETTA — "DA QUEL DI CHE A LEI NARRATA."

Andino quasi Allto

(CON CORO.)

p

cresc:

p

f cresc:

p p

f

ad lib:

CANZONETTA — "FANCIULLE CHE IL CORE."

Allto ben moderato.

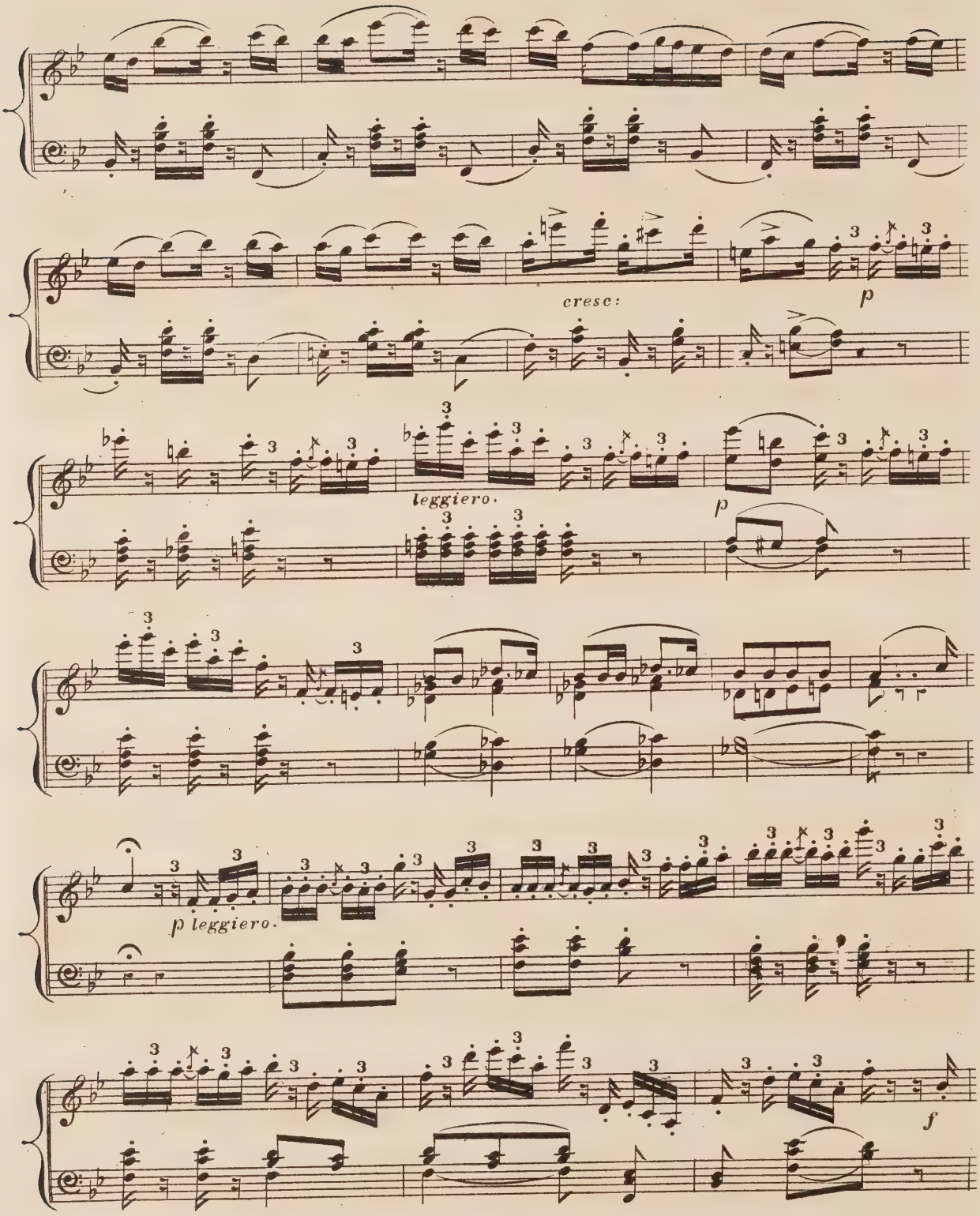
p

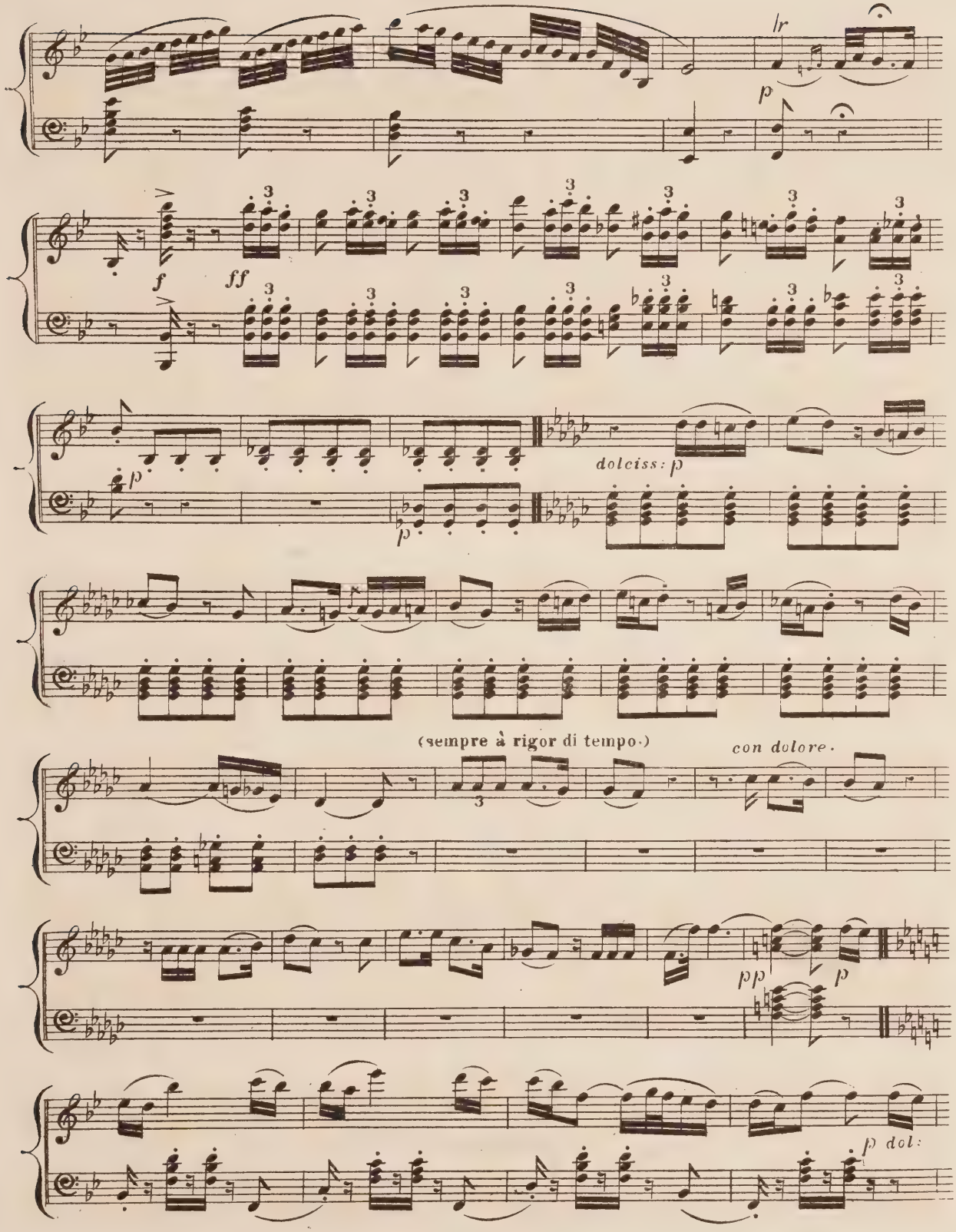
cresc:

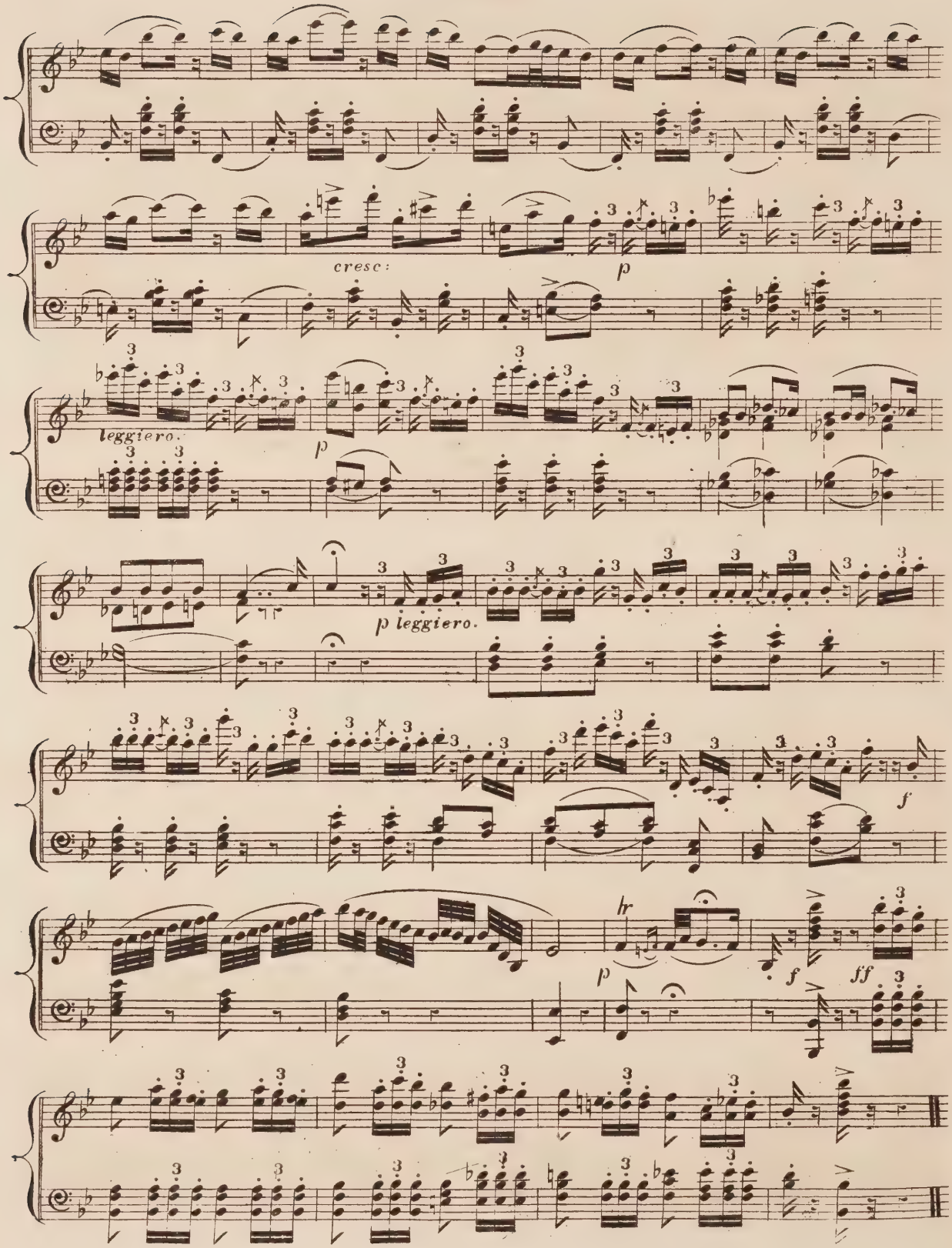
leggieramente.

gva

p cresc: f p dolce.


cresc:
p
leggiero.
p
p leggiero.
f

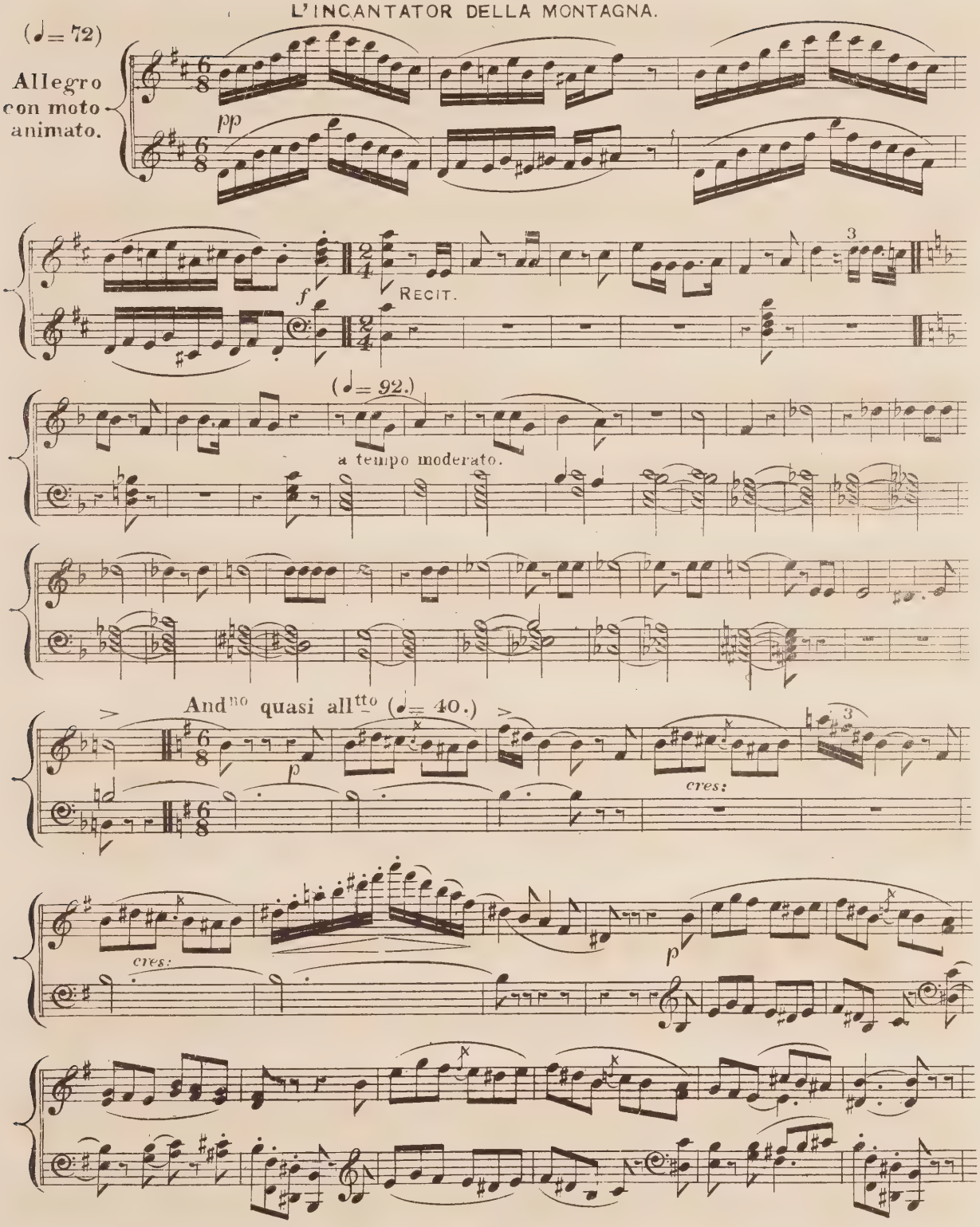

lr
p
f
ff
p
dolciss: p
p
(sempre à rigor di tempo.)
con dolore.
pp
p
p dol:

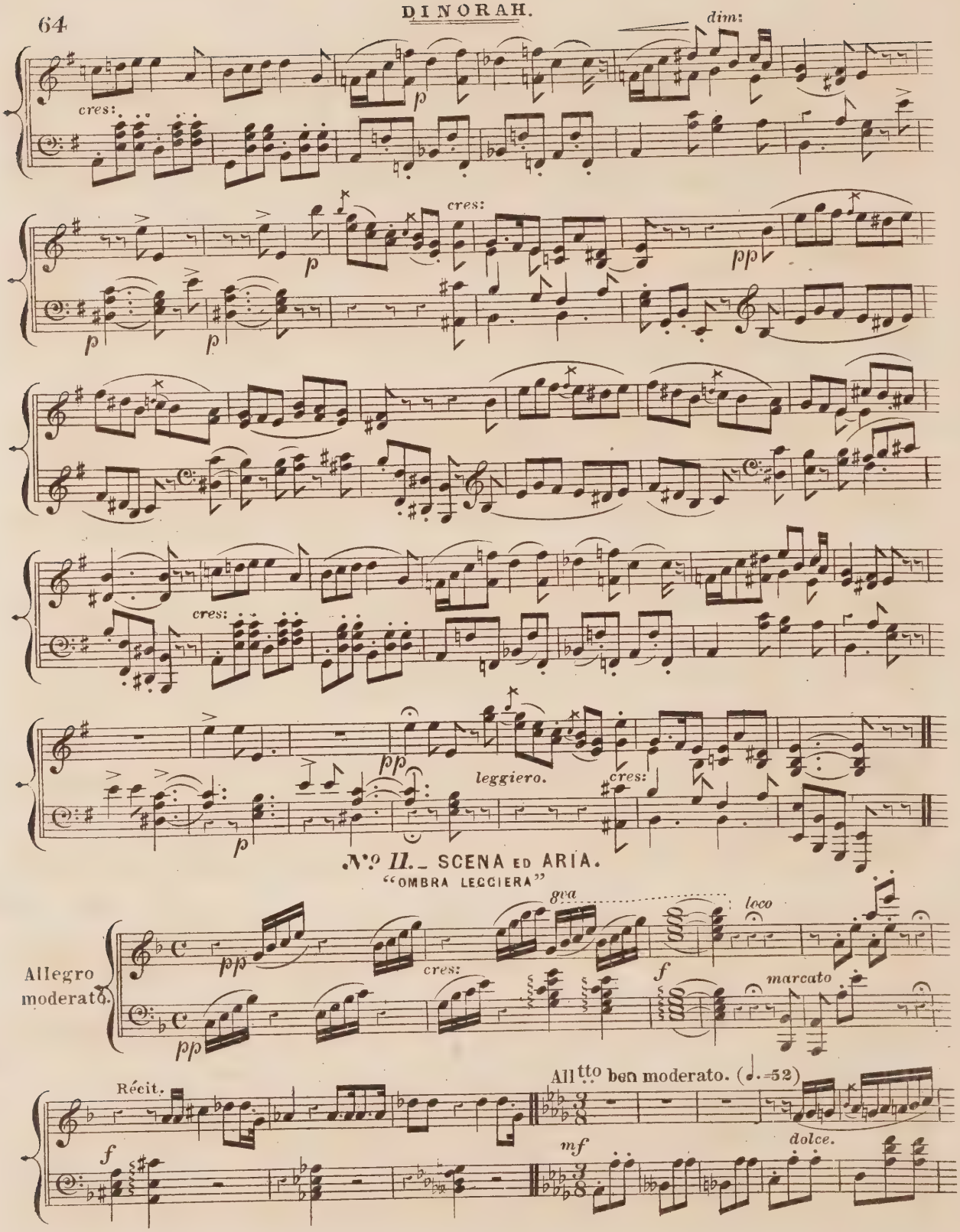

cresc:
p
leggiero.
p
p leggiero.
f
hr
p
f
ff

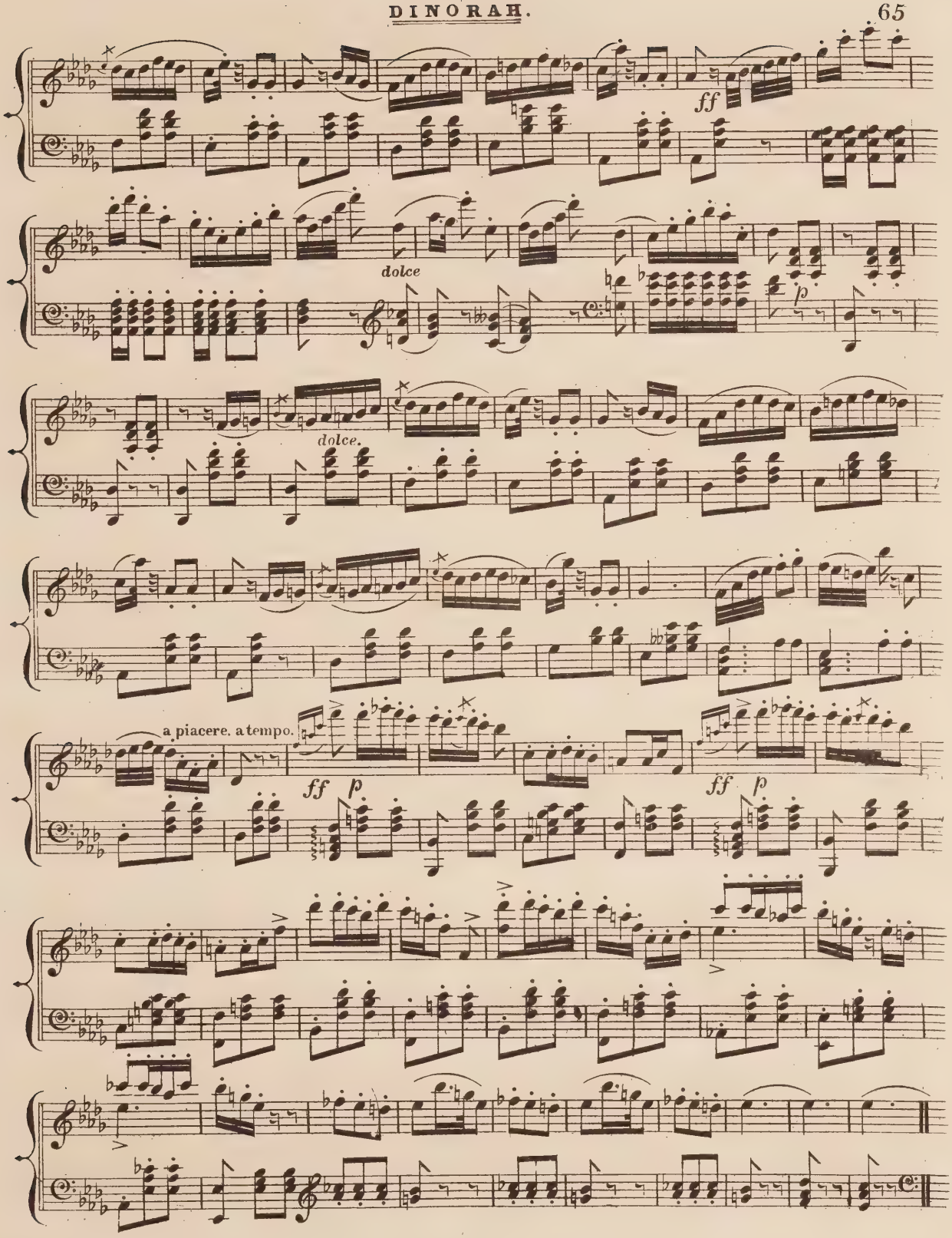
N.º 10.

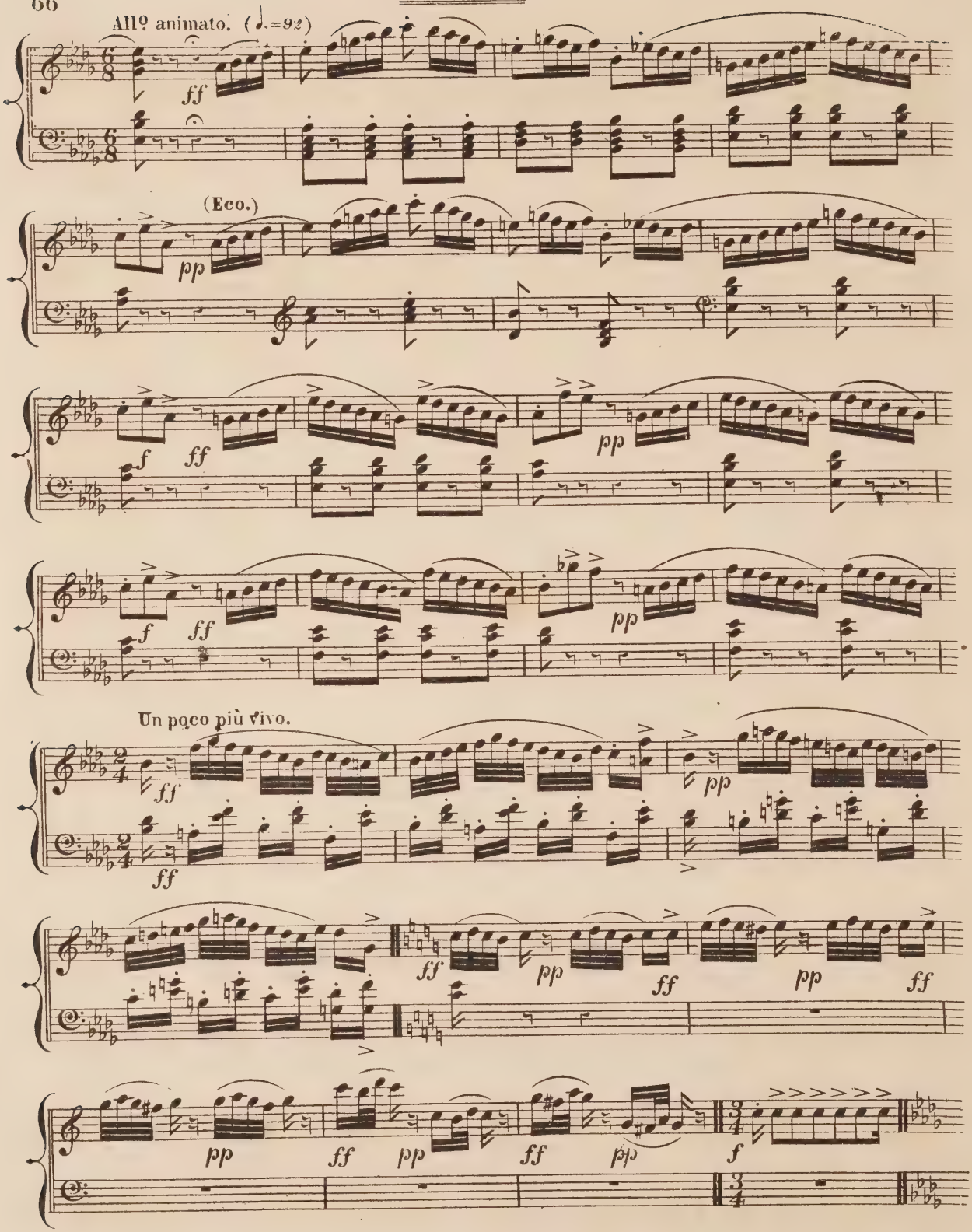
RECITATIVO e ROMANZA.

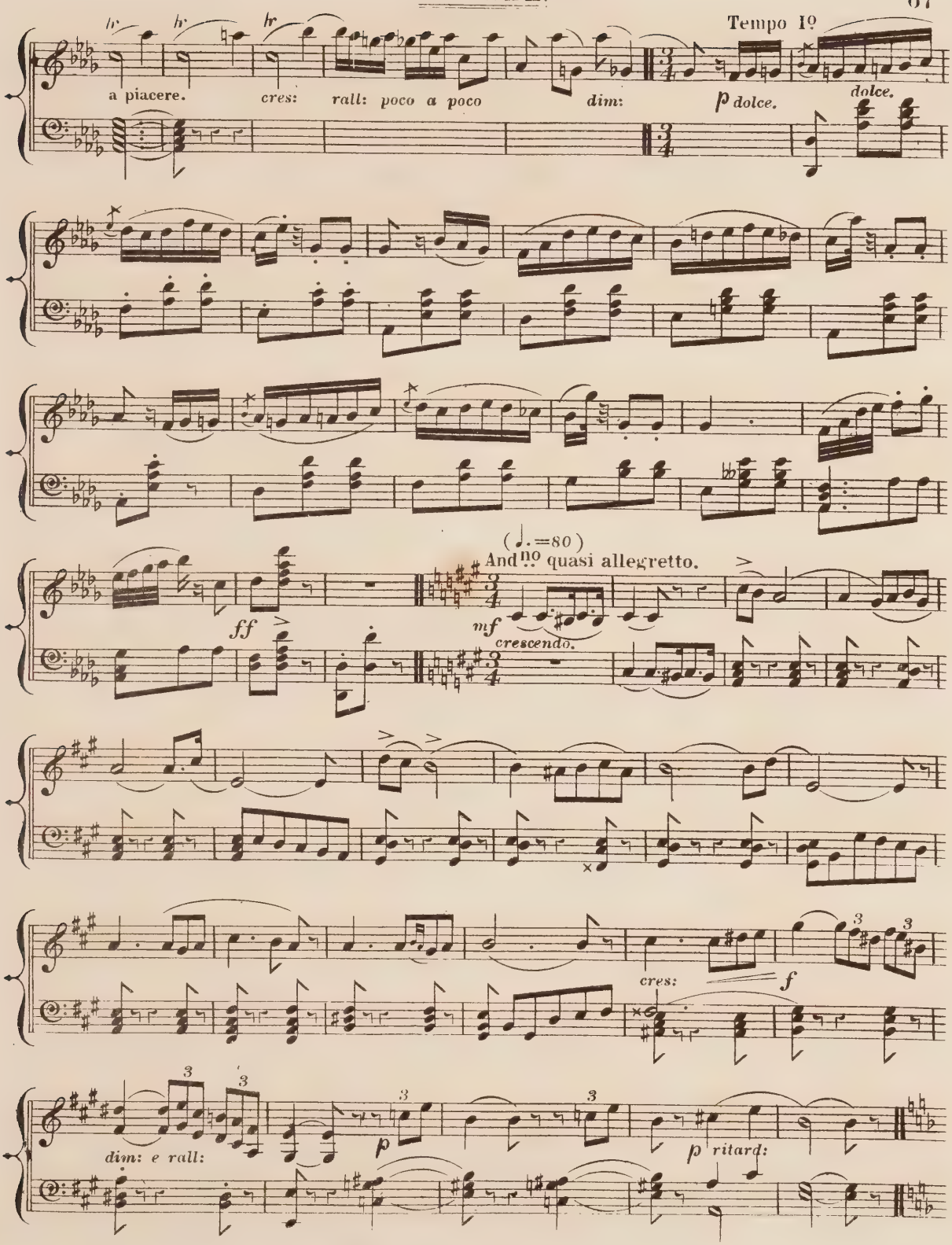
L'INCANTATOR DELLA MONTAGNA.

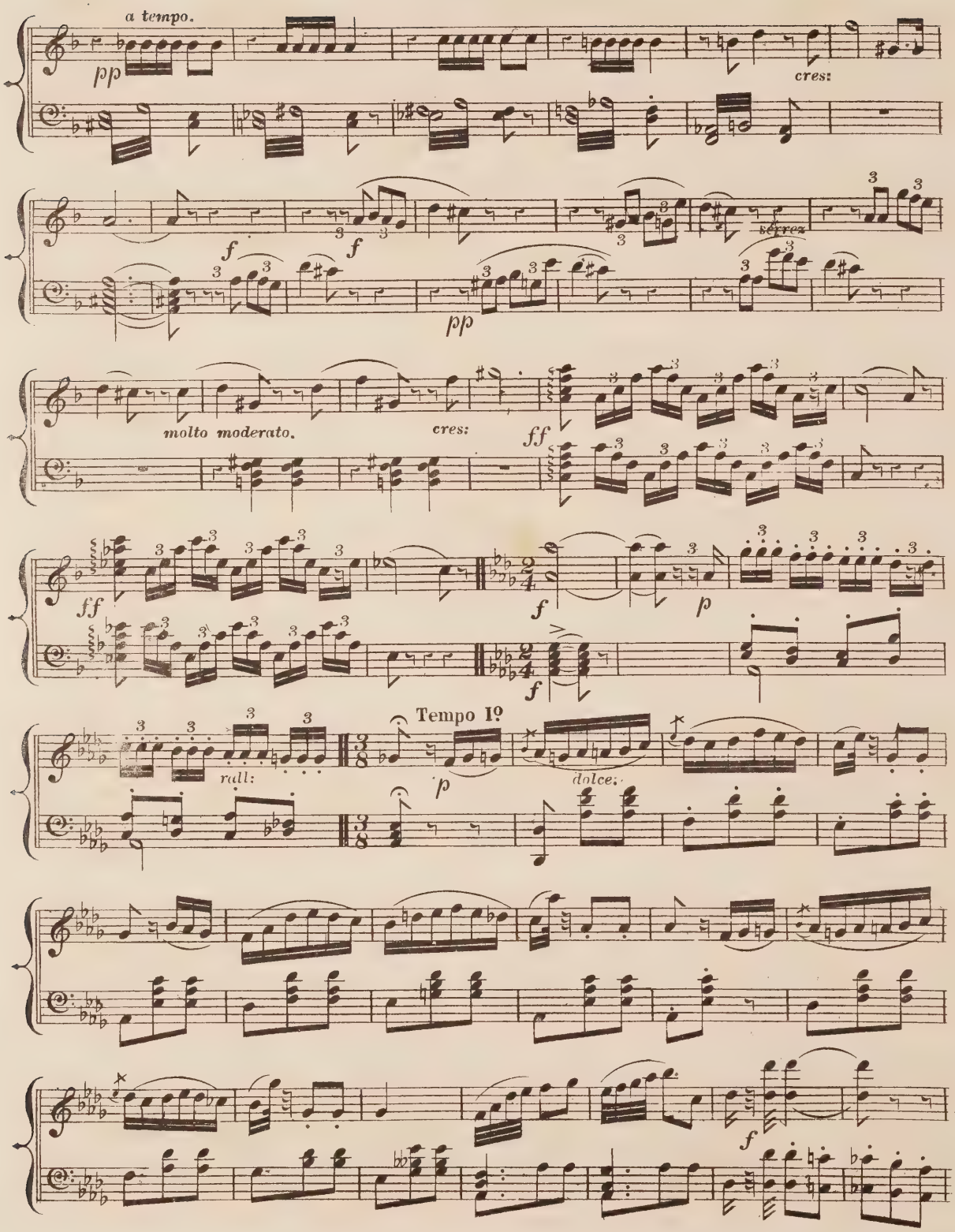


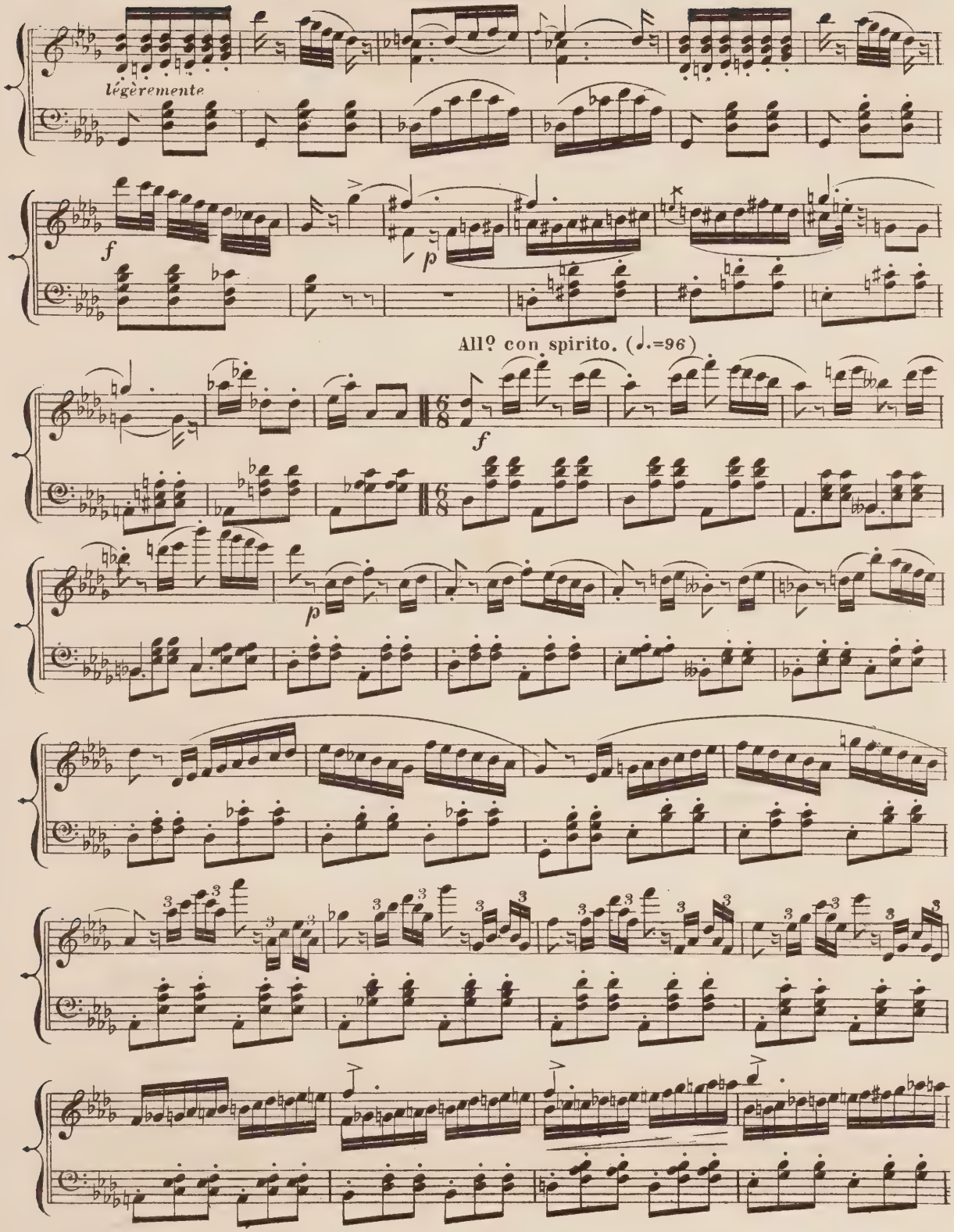

dim:
cres:
p
cres:
pp
leggiero.
cres:
N.º II. – SCENA ED ARIA.
"OMBRA LEGGIERA"
Allegro moderato.
8va
loco
marcato
Récit.
All.tto ben moderato. (♩.=52)
dolce.

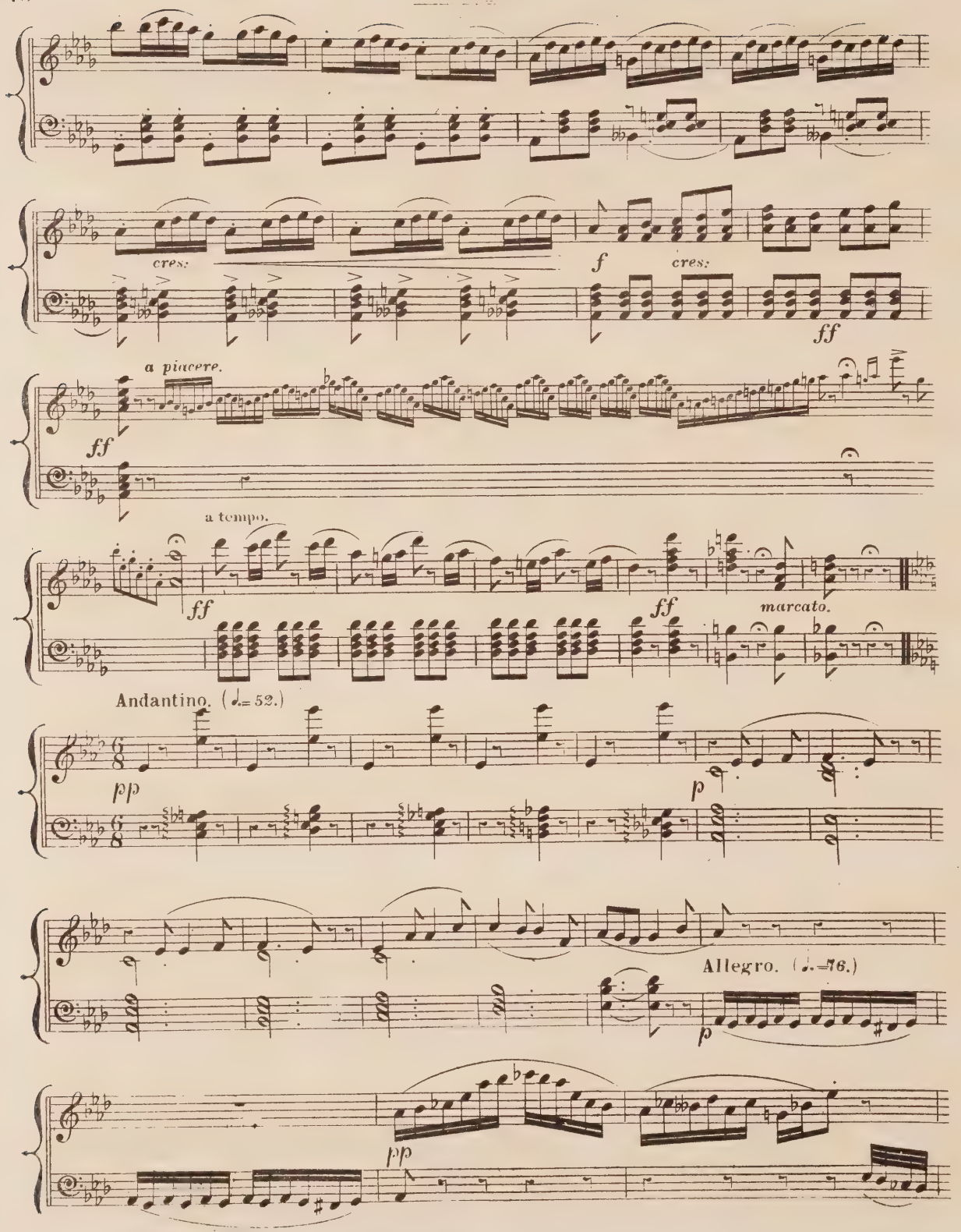

ff
dolce
p
dolce.
a piacere. a tempo.
ff
p
ff
p

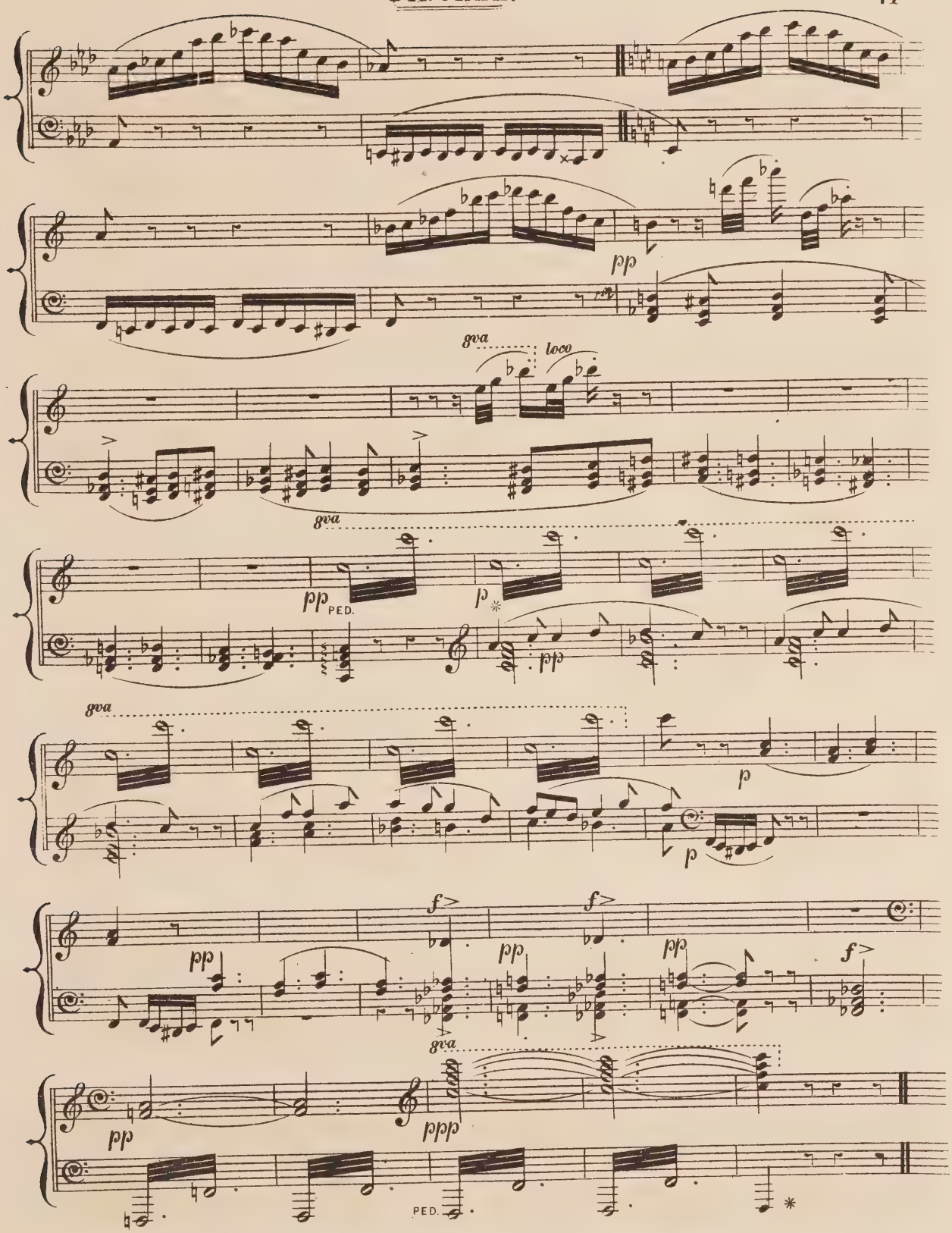

Allº animato. (♩.=92)
ff
(Eco.)
pp
f
ff
pp
Un poco più vivo.
ff
pp
ff
pp
ff
pp
ff
pp
ff
pp
f


Tempo 1º
a piacere.
cres:
rall: poco a poco
dim:
p dolce.
dolce.
(♩.=80)
And.no quasi allegretto.
ff
mf
crescendo.
cres:
f
dim: e rall:
p
p ritard:


a tempo.
pp
cres:
f
f
pp
sérrez
molto moderato.
cres:
ff
ff
f
p
f
Tempo Iº
rall:
p
dolce:
f

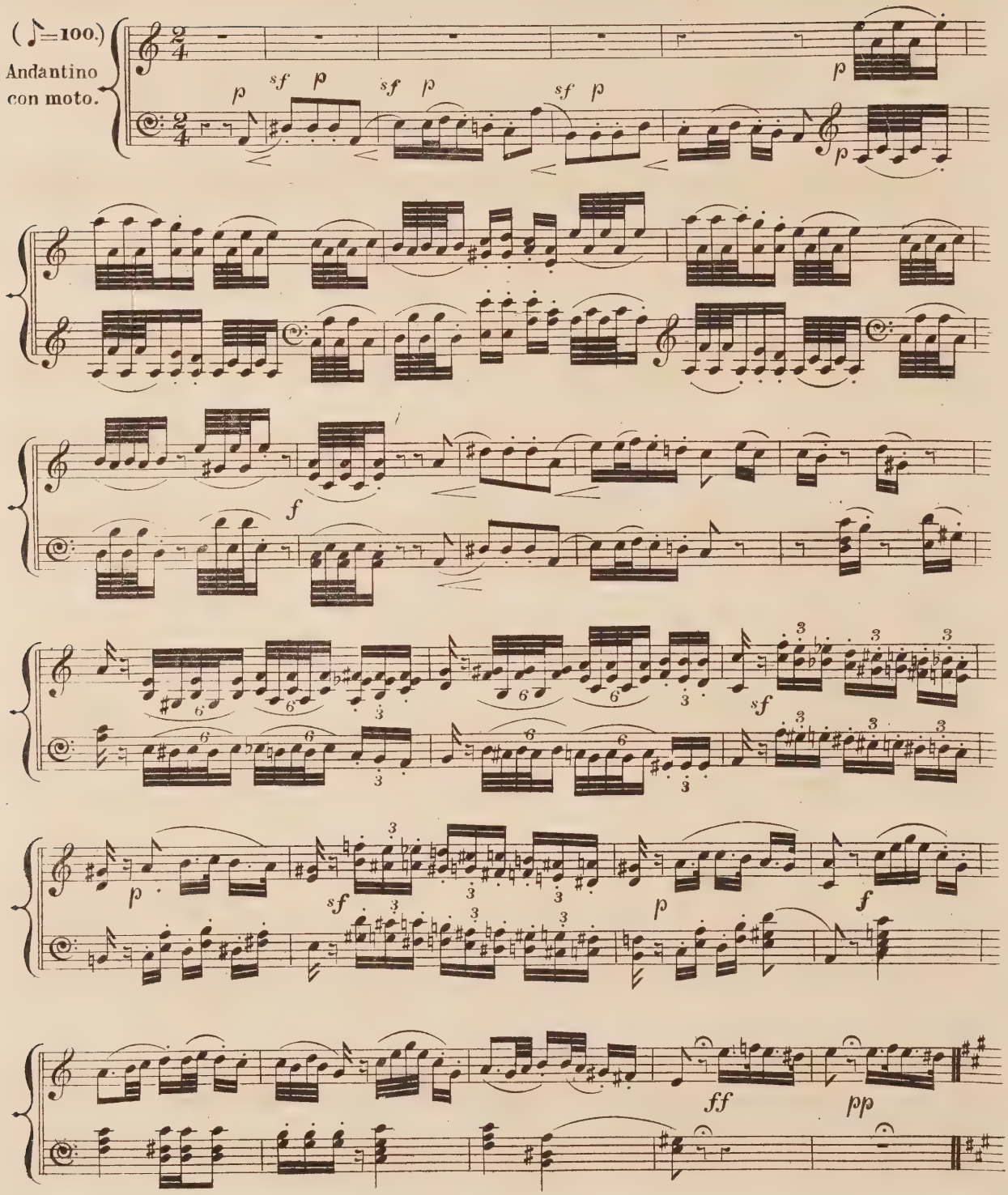

légèrement
All° con spirito. (♩.=96)

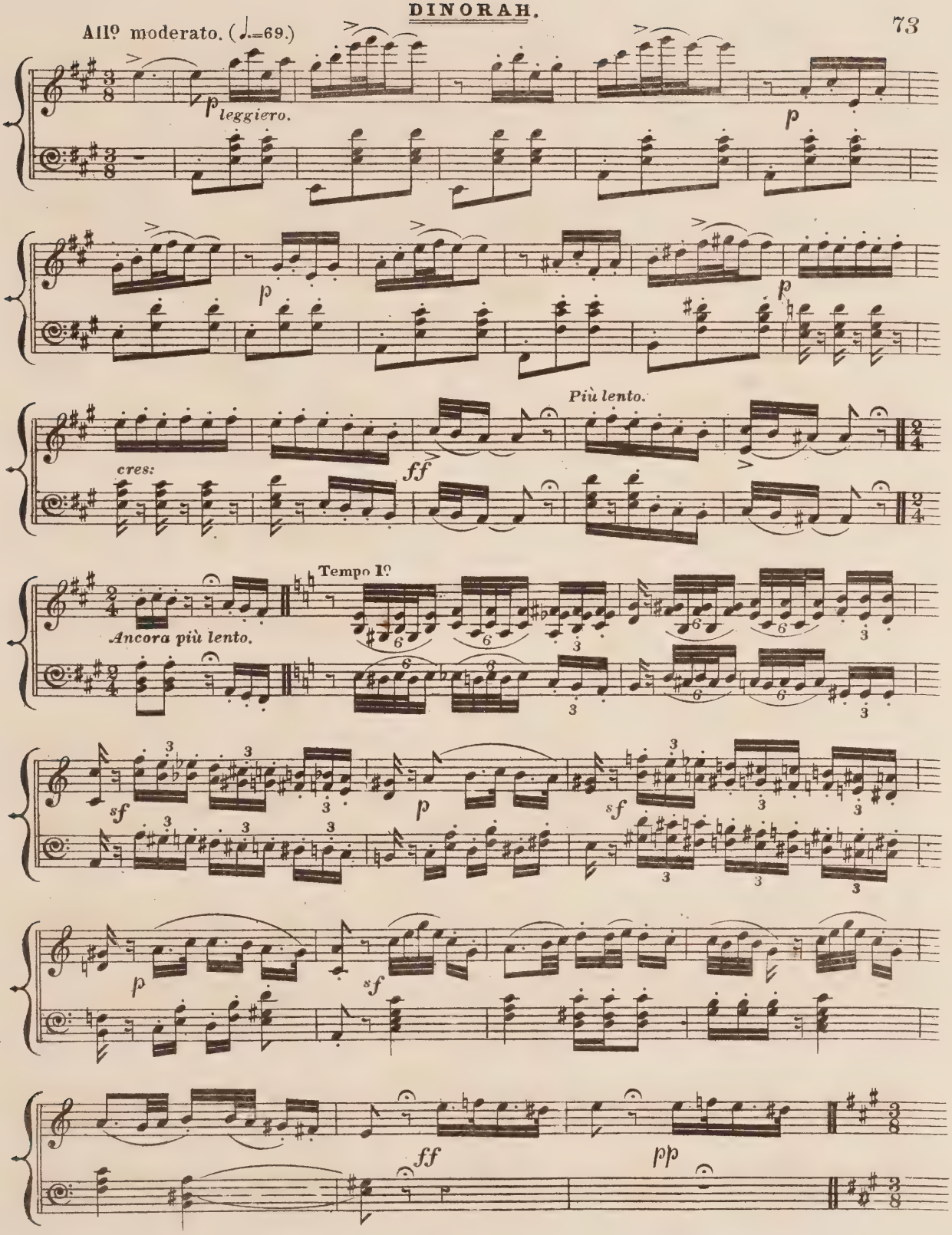

cres:
f
cres:
ff
a piacere.
ff
a tempo.
ff
ff
marcato.
Andantino. (♩= 52.)
pp
p
Allegro. (♩.=76.)
p
pp

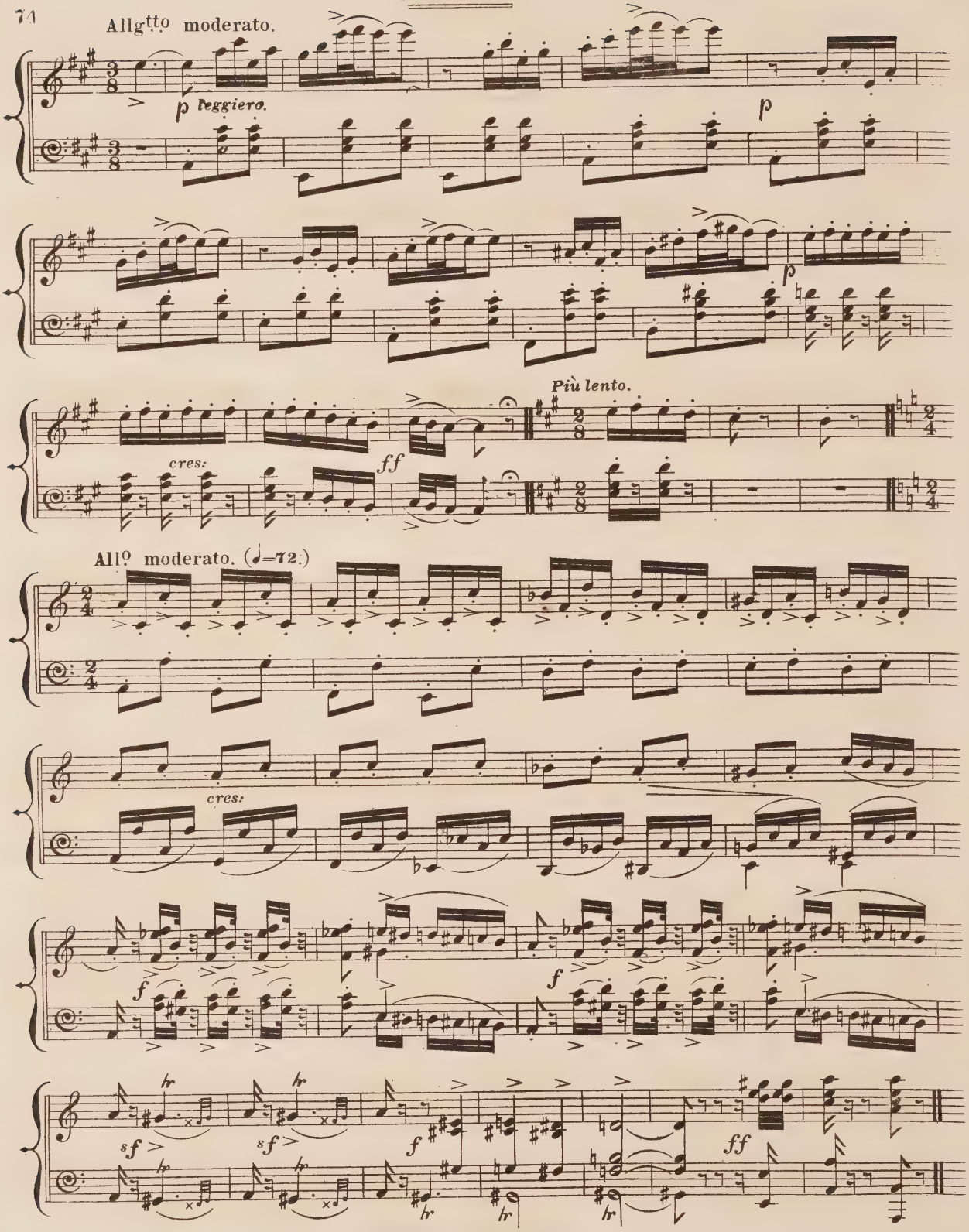

pp
8va
loco
8va
pp
PED.
p
pp
8va
p
p
pp
f
pp
f
pp
pp
f
8va
pp
ppp
PED.

Nº 12. – ARIA.

"AH! CHE TREMOR! AH! CHE TERROR!"



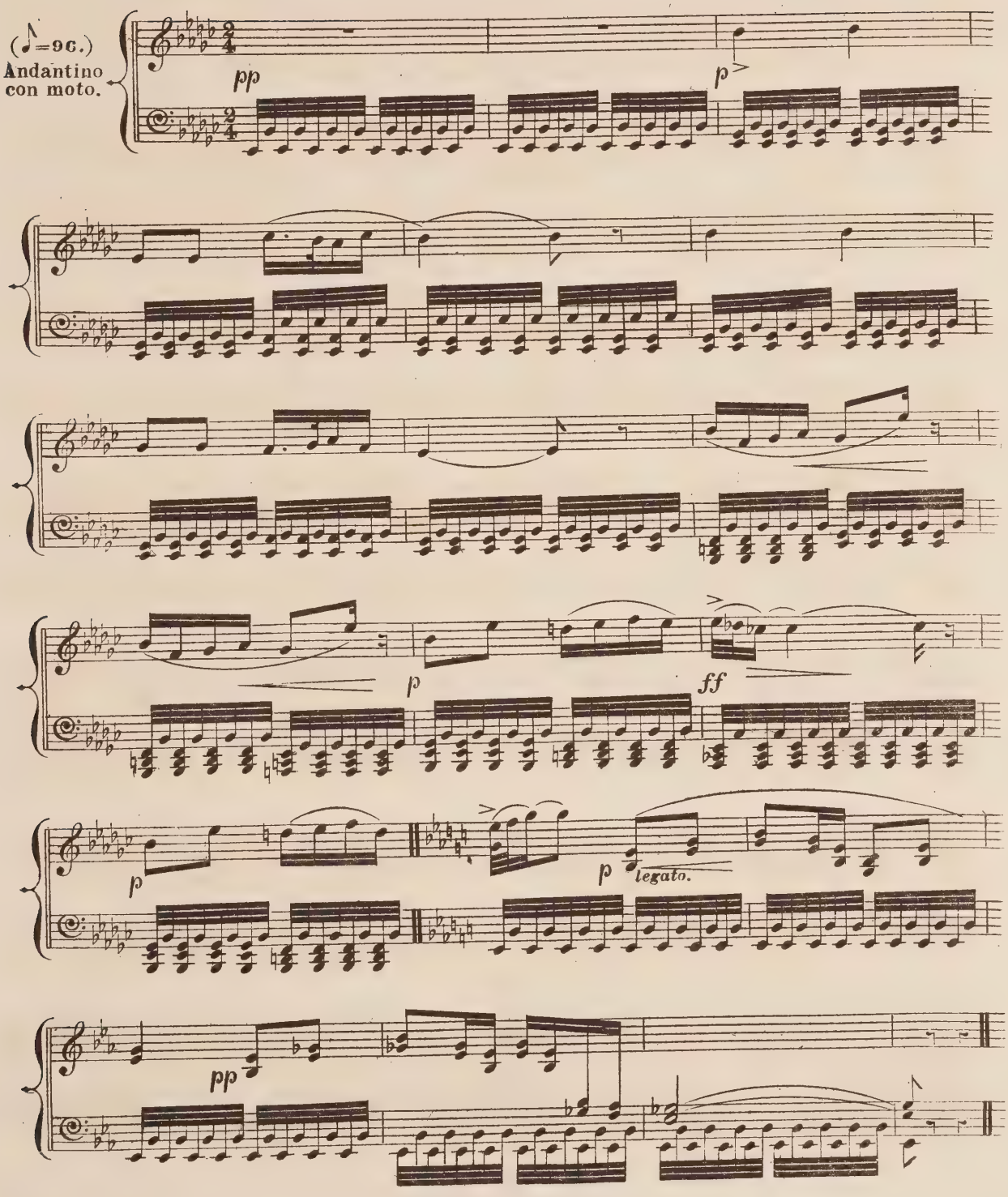

Allº moderato. (♩=69.)
p leggiero.
p
p
p
cres:
ff
Più lento.
Ancora più lento.
Tempo Iº
sf
p
sf
p
sf
ff
pp


Allgtto moderato.
p leggiero.
p
p
Più lento.
cres:
ff
All° moderato. (♩=72.)
cres:
f
f
sf
sf
f
ff
hr

Nº 13.

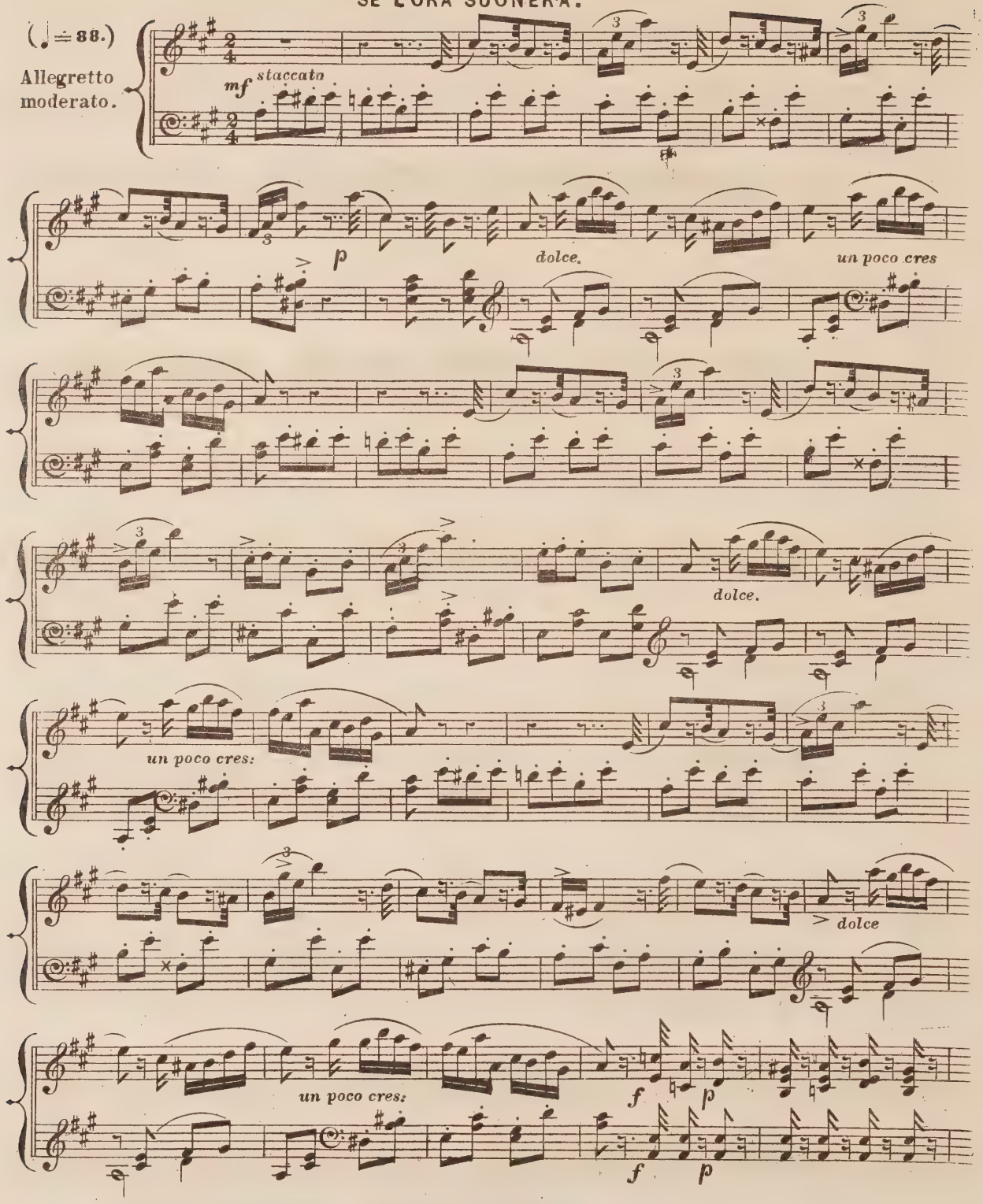
LEGGENDA.

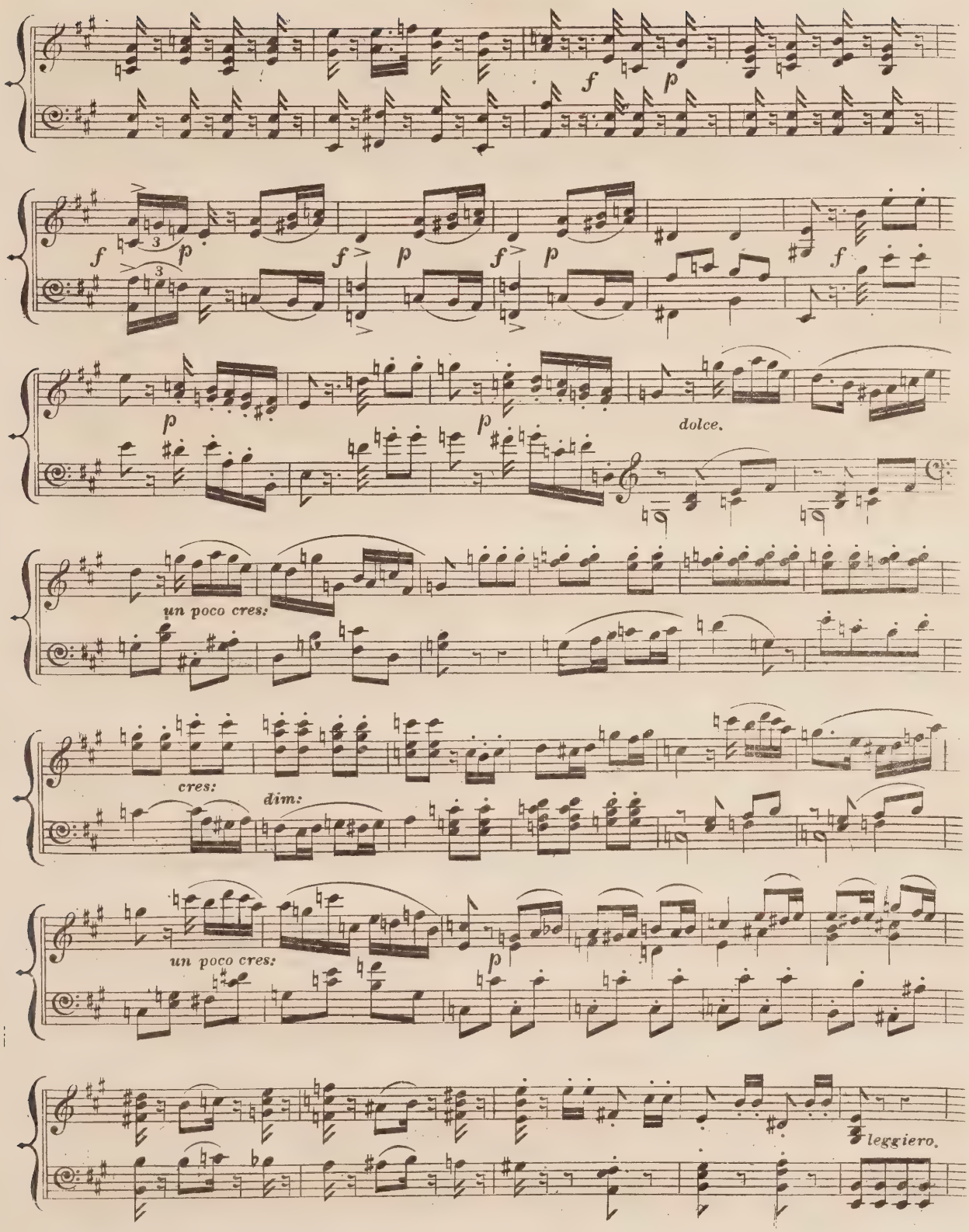
"TRIST' ORRENDO FATO."

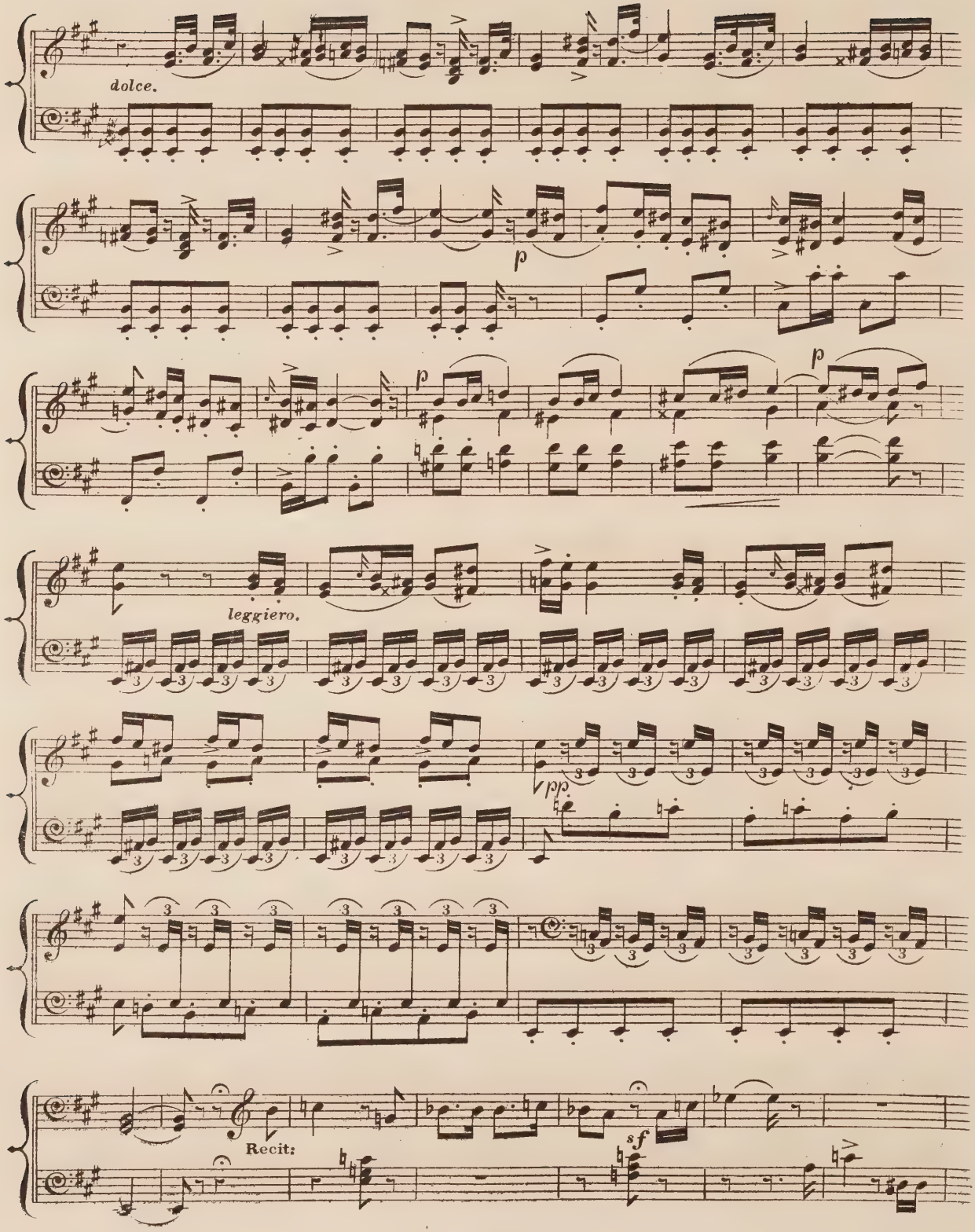


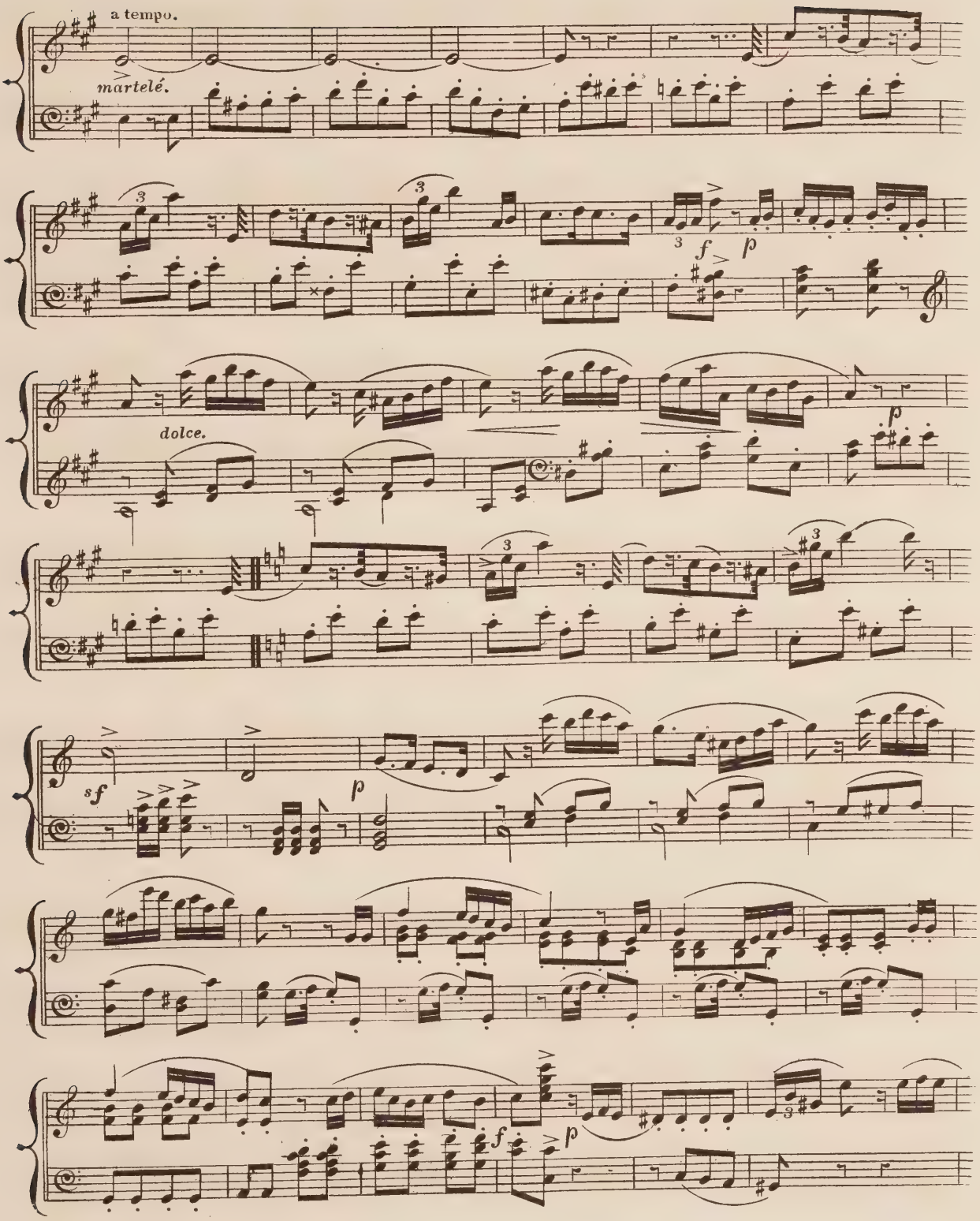
N° 14.—GRAND DUETTO BUFFO.

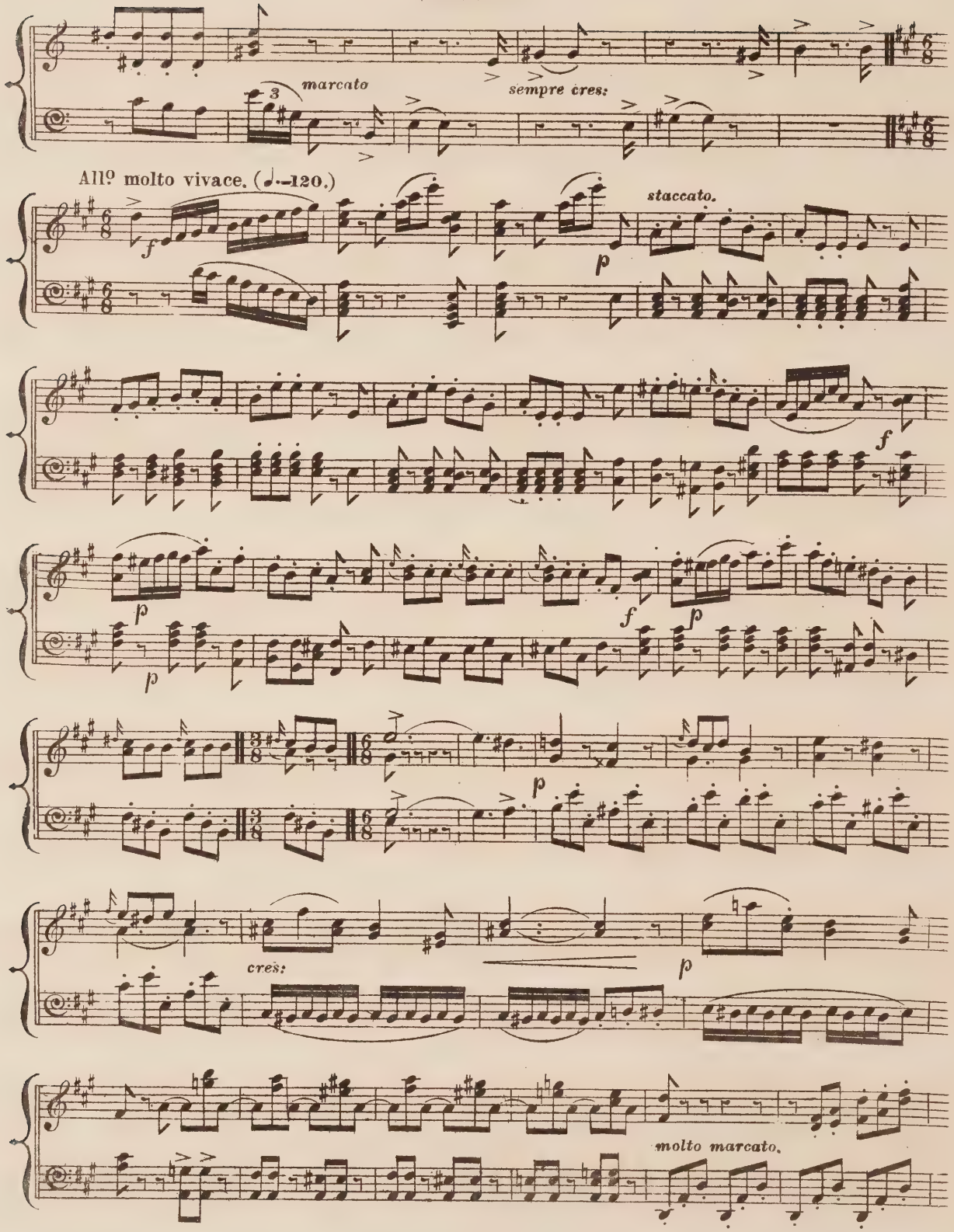
"SE L'ORA SUONERA."

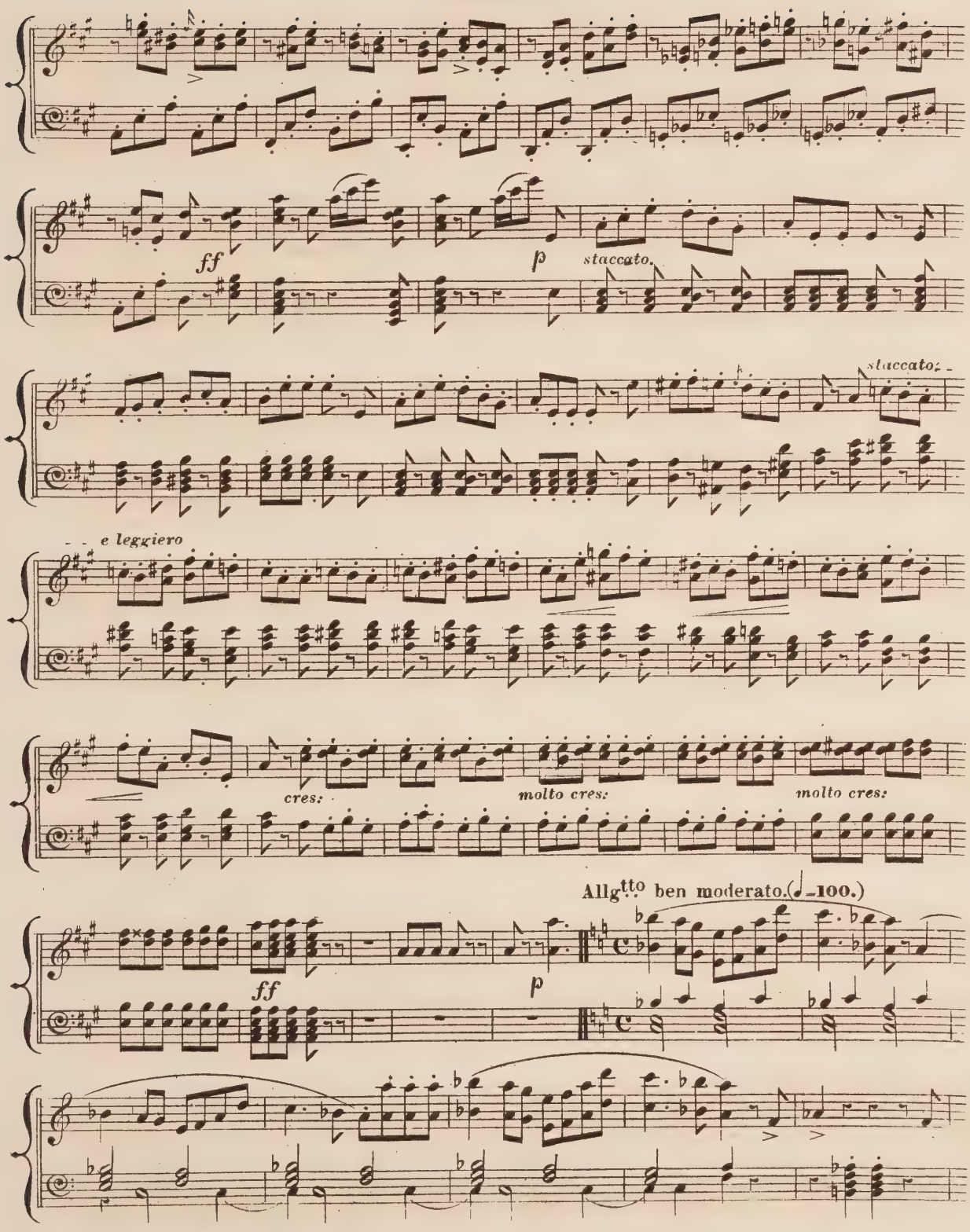


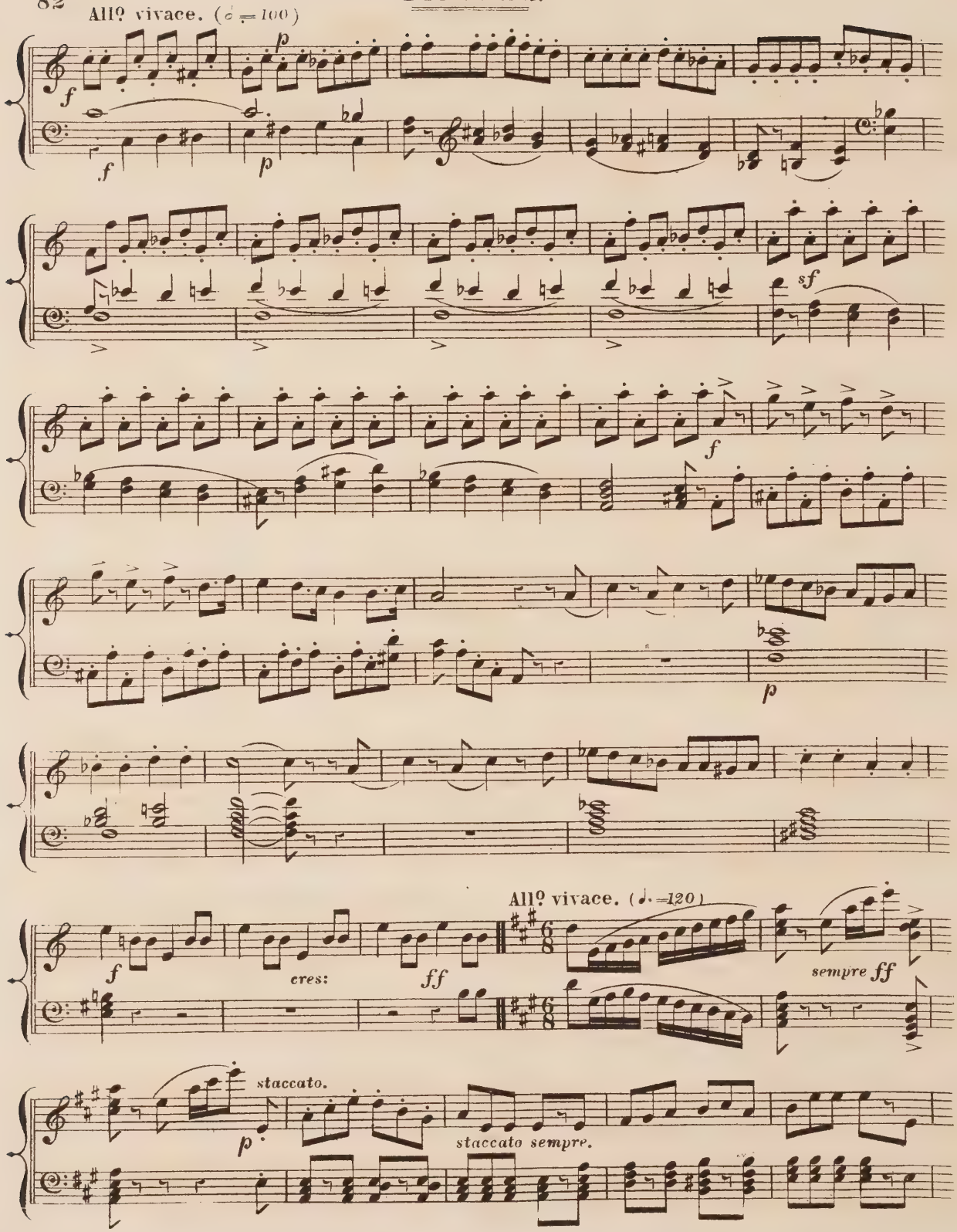

f
p
f
p
f
p
f
p
f
p
dolce.
un poco cres:
cres:
dim:
un poco cres:
p
leggiero.

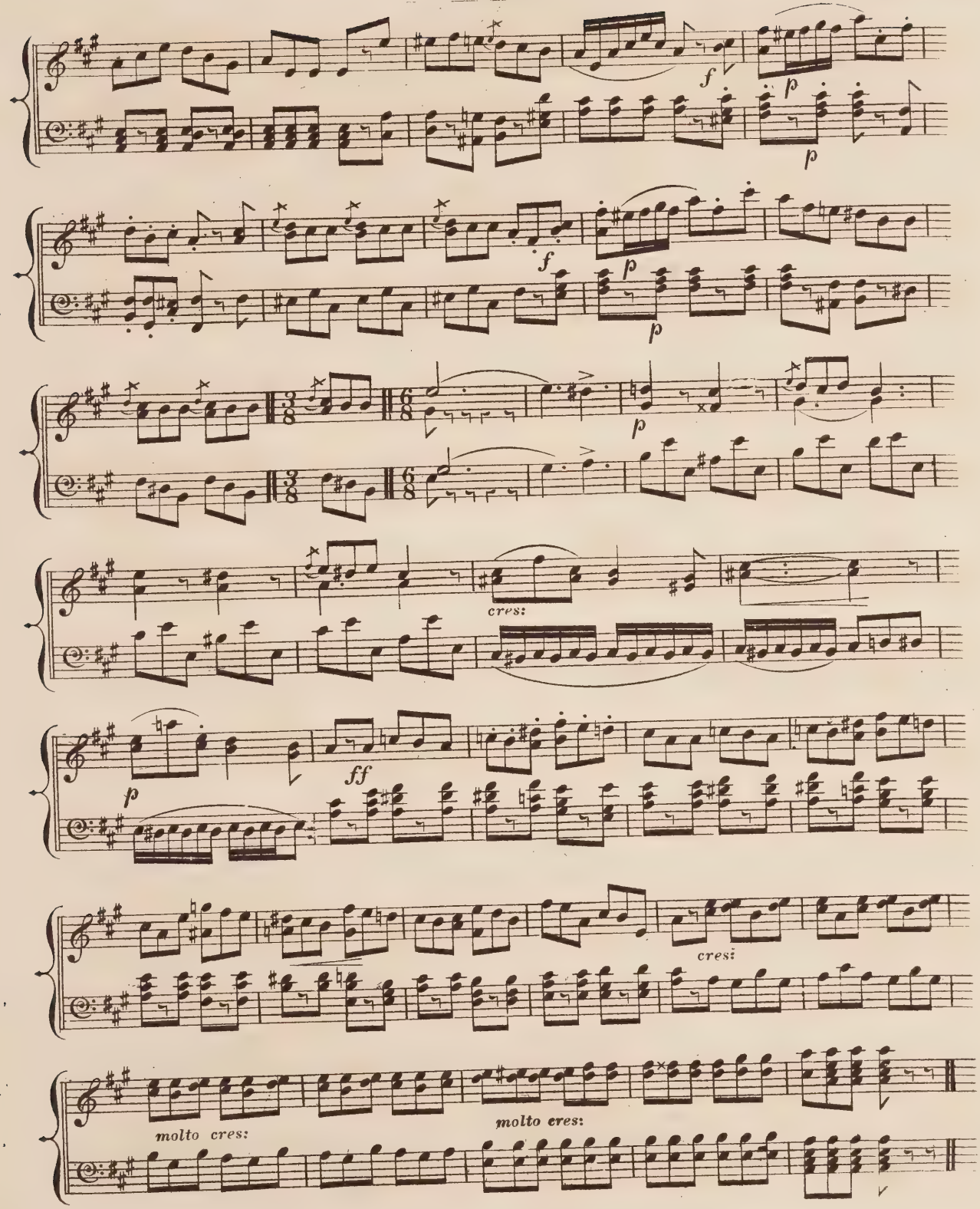

dolce.
p
p
leggiero.
pp
Recit:
sf


a tempo.
martelé.
dolce.


marcato
sempre cres:
All° molto vivace. (♩.=120.)
staccato.
cres:
molto marcato.

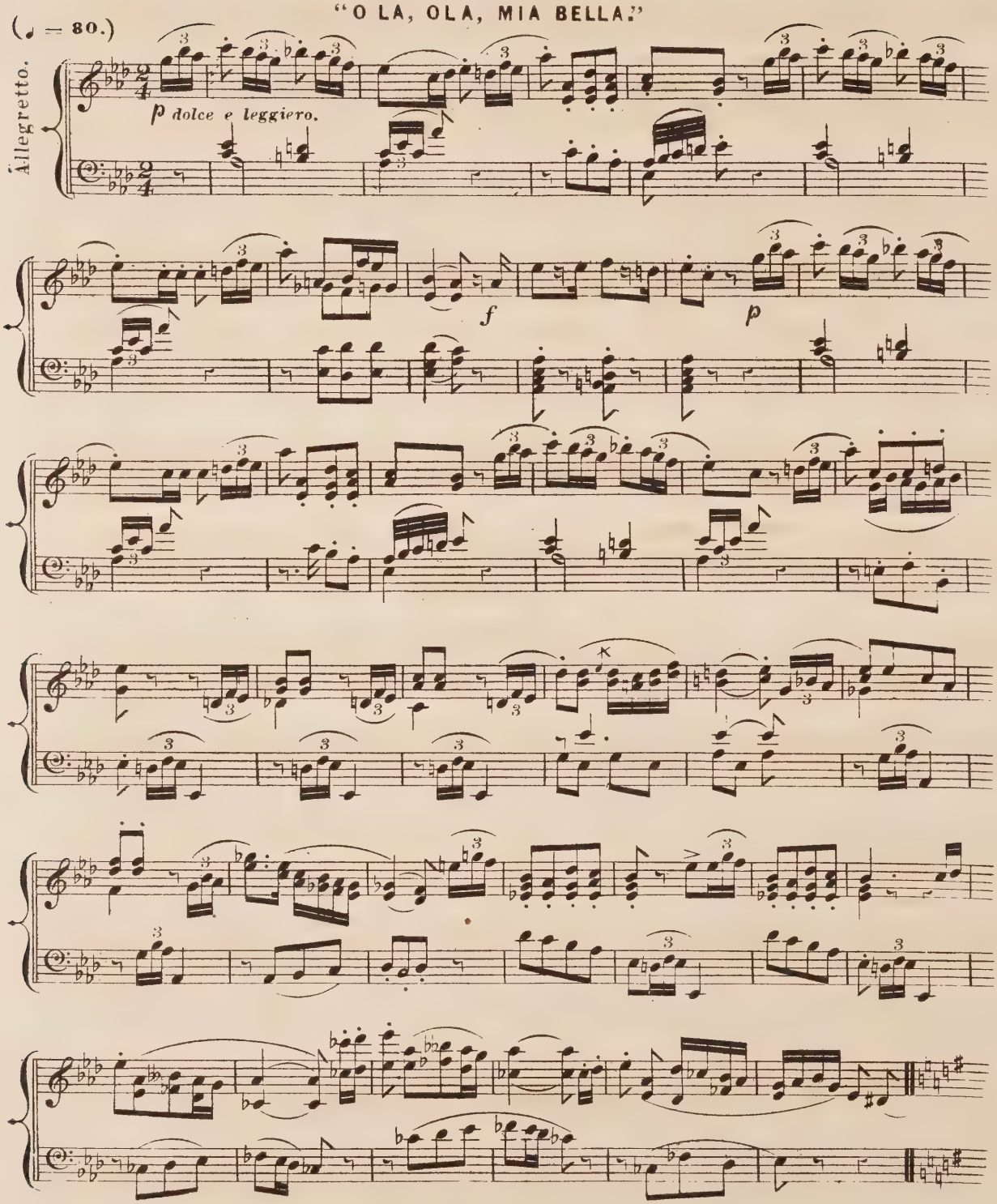

ff
p
staccato.
staccato.
e leggiero
cres:
molto cres:
molto cres:
Allg^tto ben moderato.(♩=100.)
ff
p

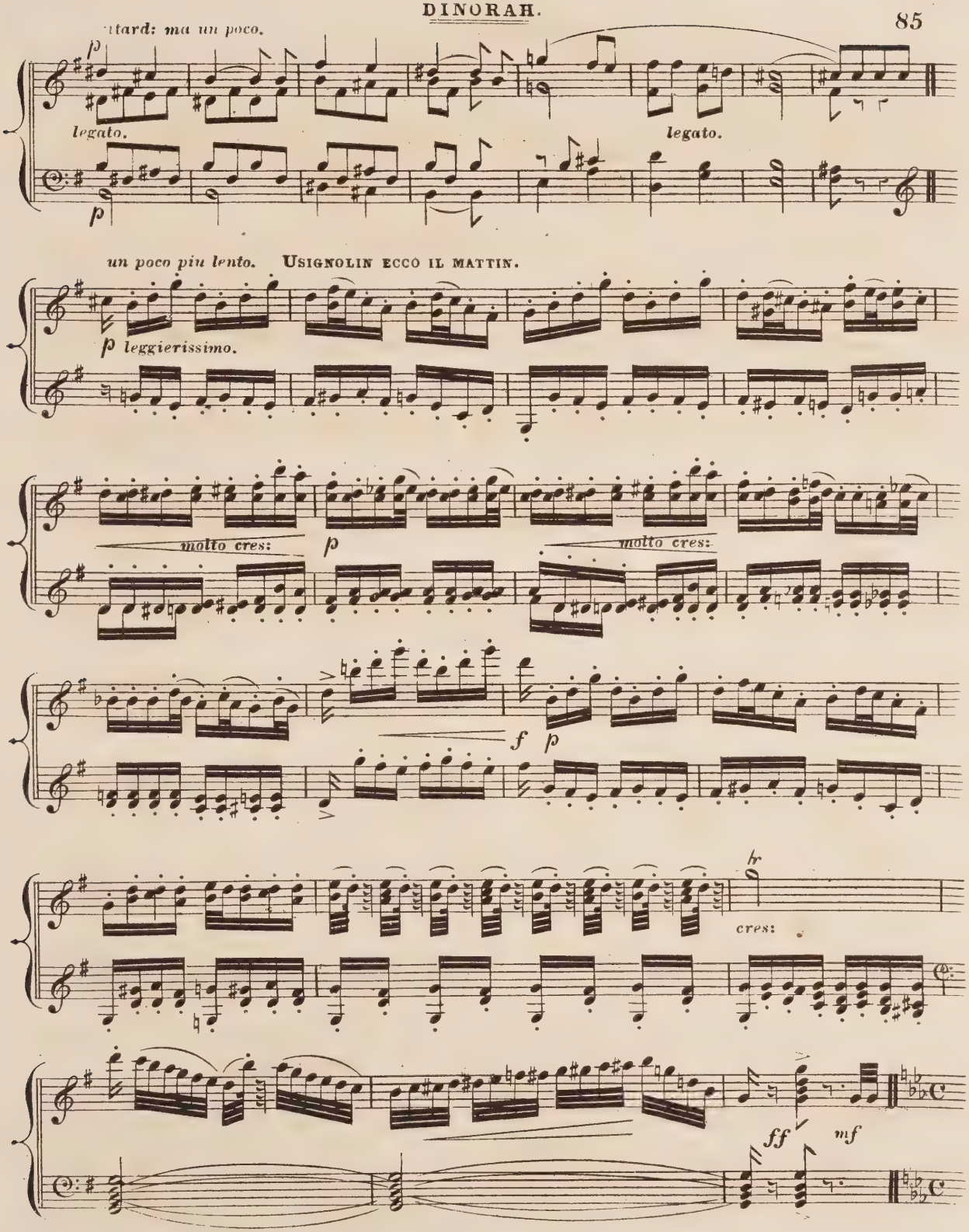

All° vivace. (♩=100)
cres:
All° vivace. (♩.=120)
sempre ff
staccato.
staccato sempre.

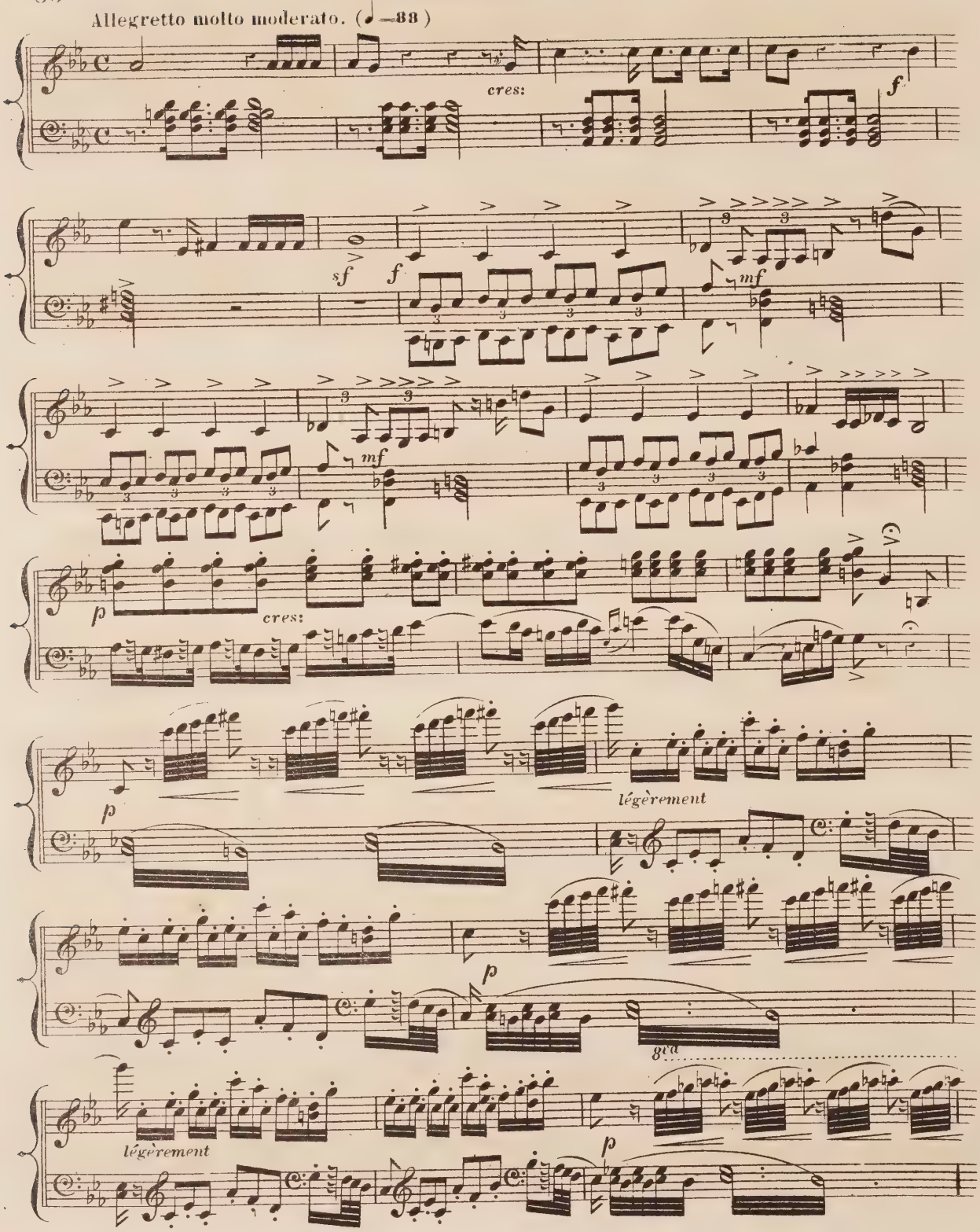

f
p
p
f
p
p
p
cres:
p
ff
cres:
molto cres:
molto cres:

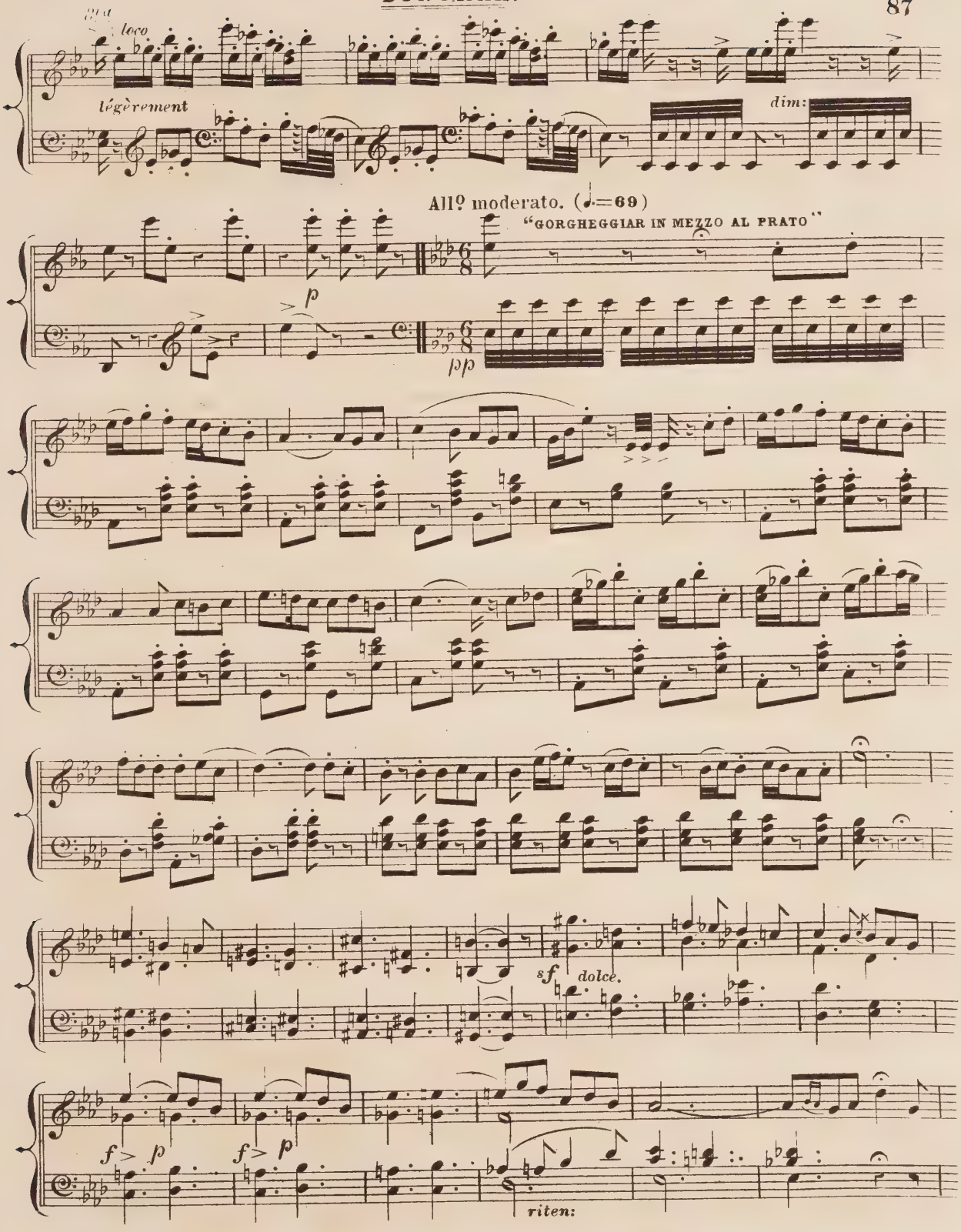
N.o 15. — TERZETTO FINALE.

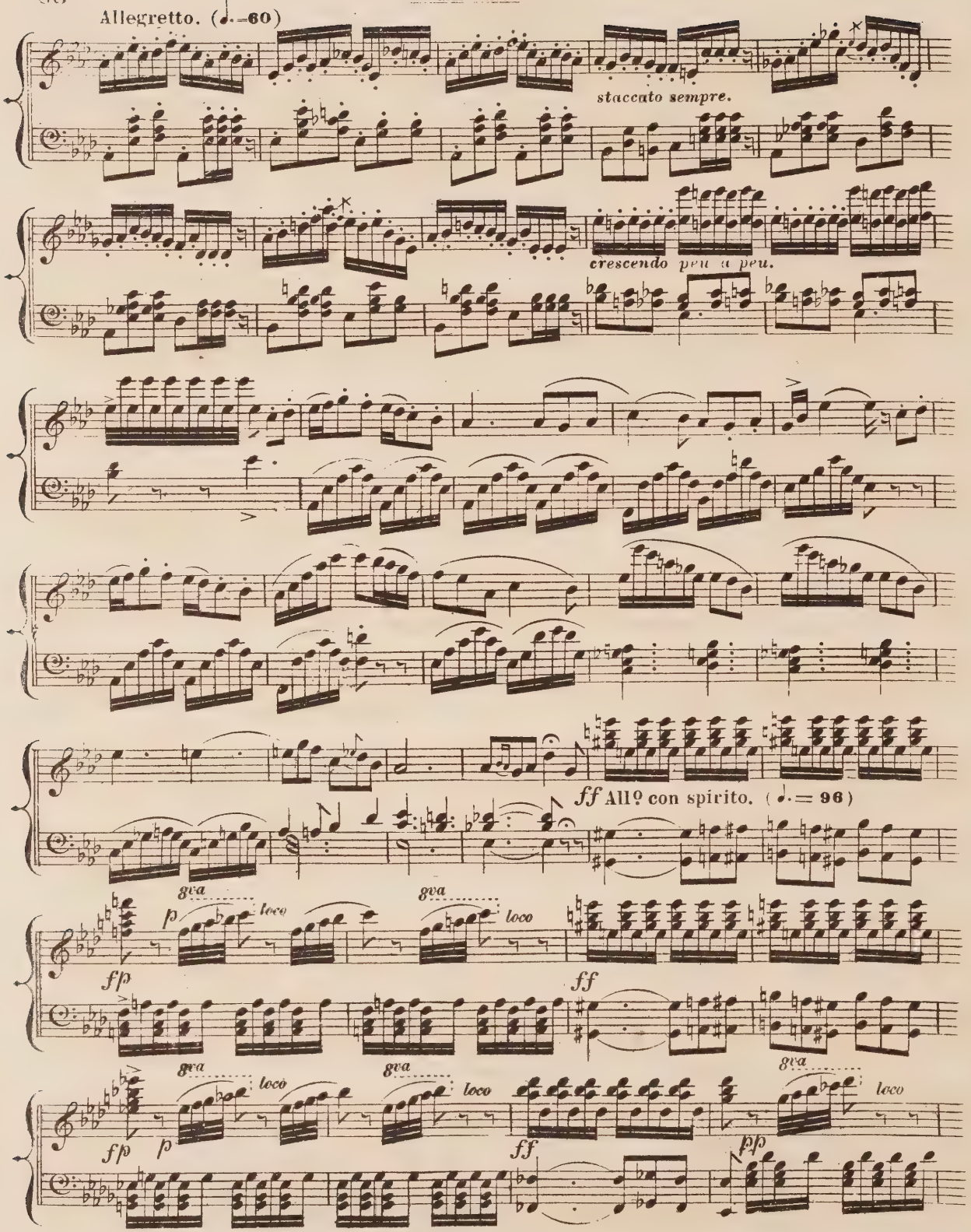
"O LA, OLA, MIA BELLA."

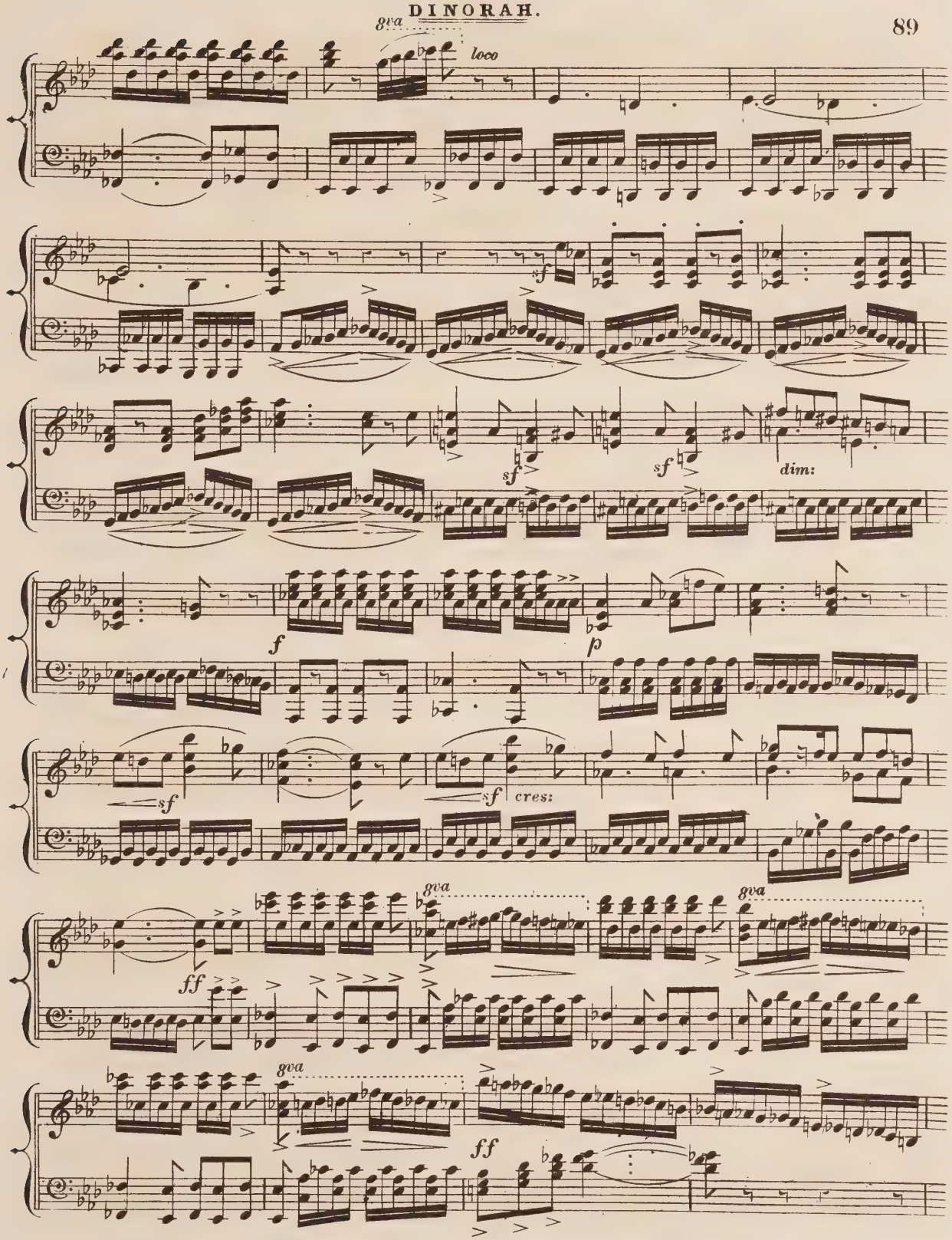


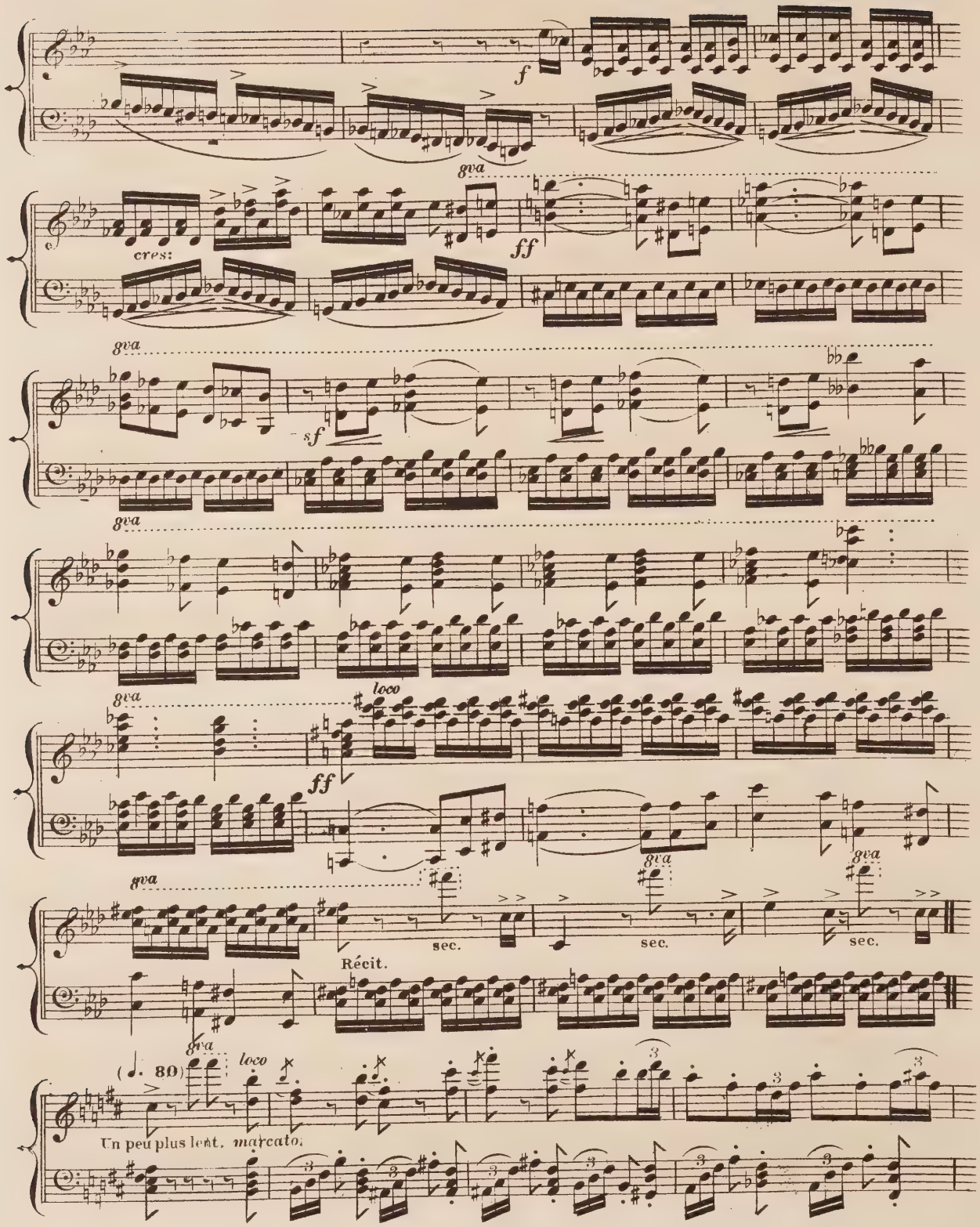

ritard: ma un poco.
p
legato.
legato.
p
un poco piu lento. USIGNOLIN ECCO IL MATTIN.
p leggierissimo.
molto cres:
p
molto cres:
f
p
hr
cres:
ff
mf

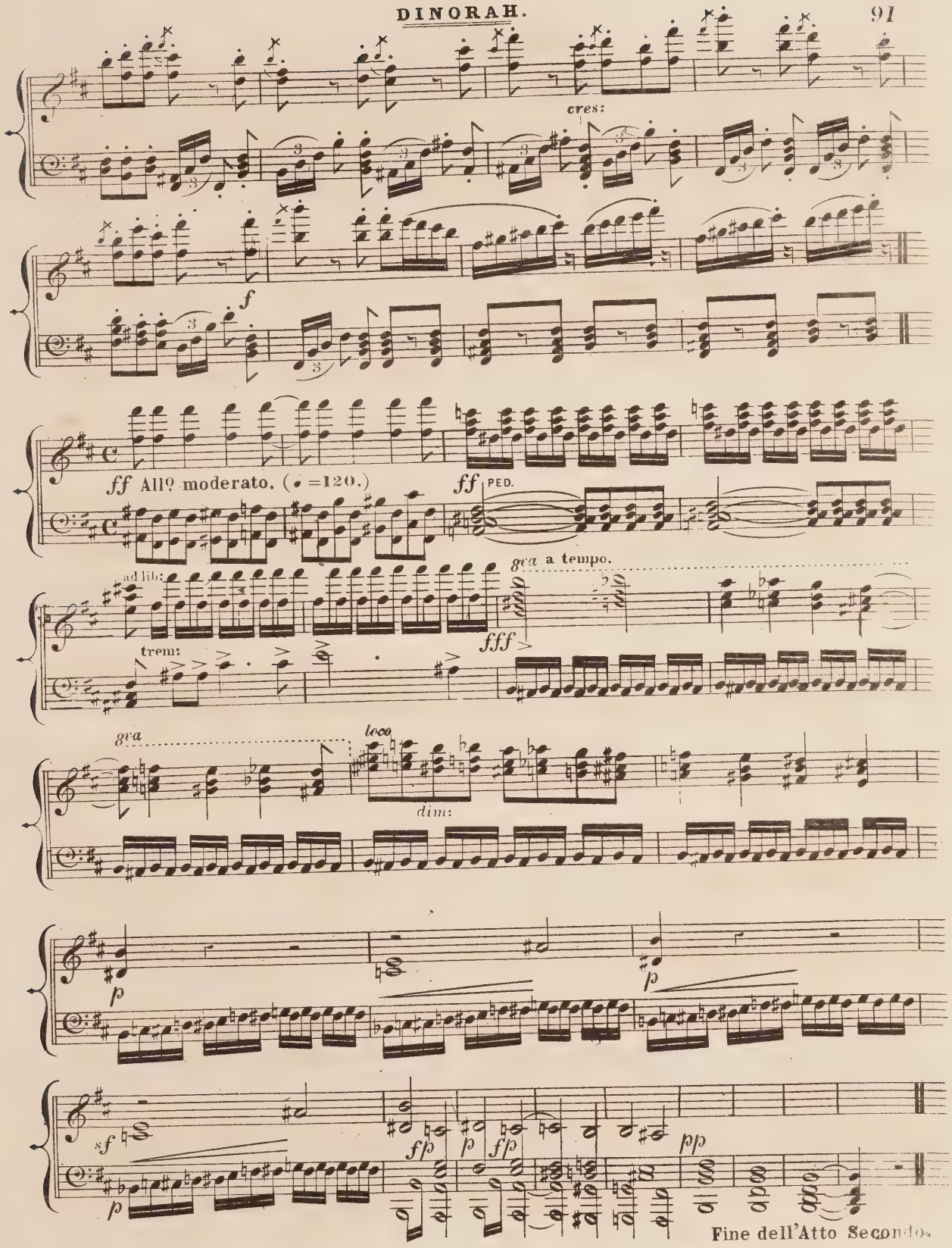

Allegretto molto moderato. (♩=88)
cres:
f
sf
f
mf
mf
p
cres:
p
légèrement
p
gca
légèrement
p


8va
loco
légèrement
dim:
All.o moderato. (♩.=69)
"GORGHEGGIAR IN MEZZO AL PRATO"
p
pp
sf
dolce.
f> p
f> p
riten:


Allegretto. (♩.=60)
staccato sempre.
crescendo peu à peu.
ff All? con spirito. (♩.= 96)
8va
loco
fp
p
ff
pp


8va
loco
sf
sf
sf
dim:
f
p
sf
sf
cres:
ff
8va
8va
8va
ff


f
8va
cres:
ff
8va
sf
8va
8va
loco
ff
8va
8va
sec.
sec.
sec.
Récit.
8va
(♩. 80)
loco
Un peu plus lent. marcato.

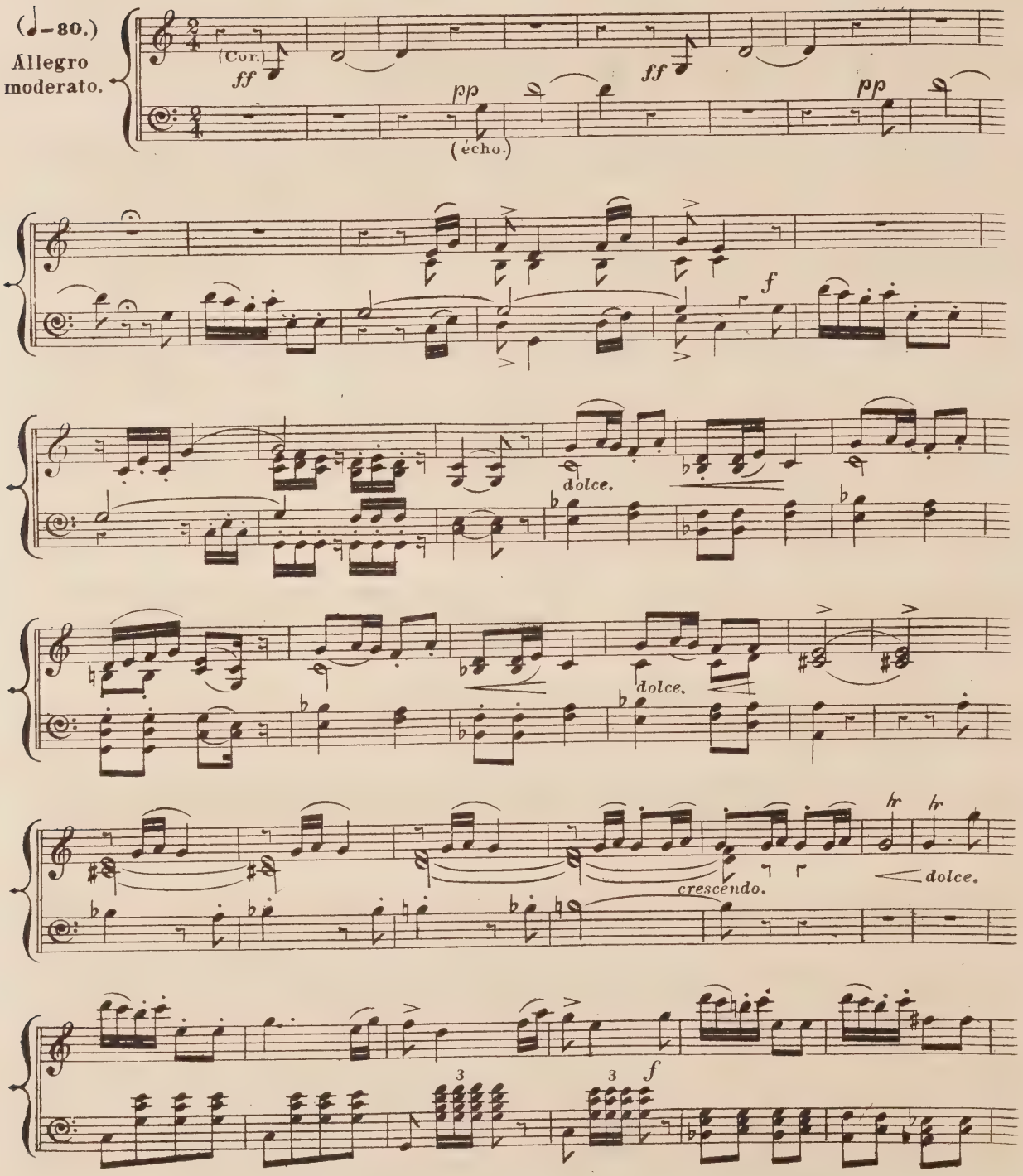


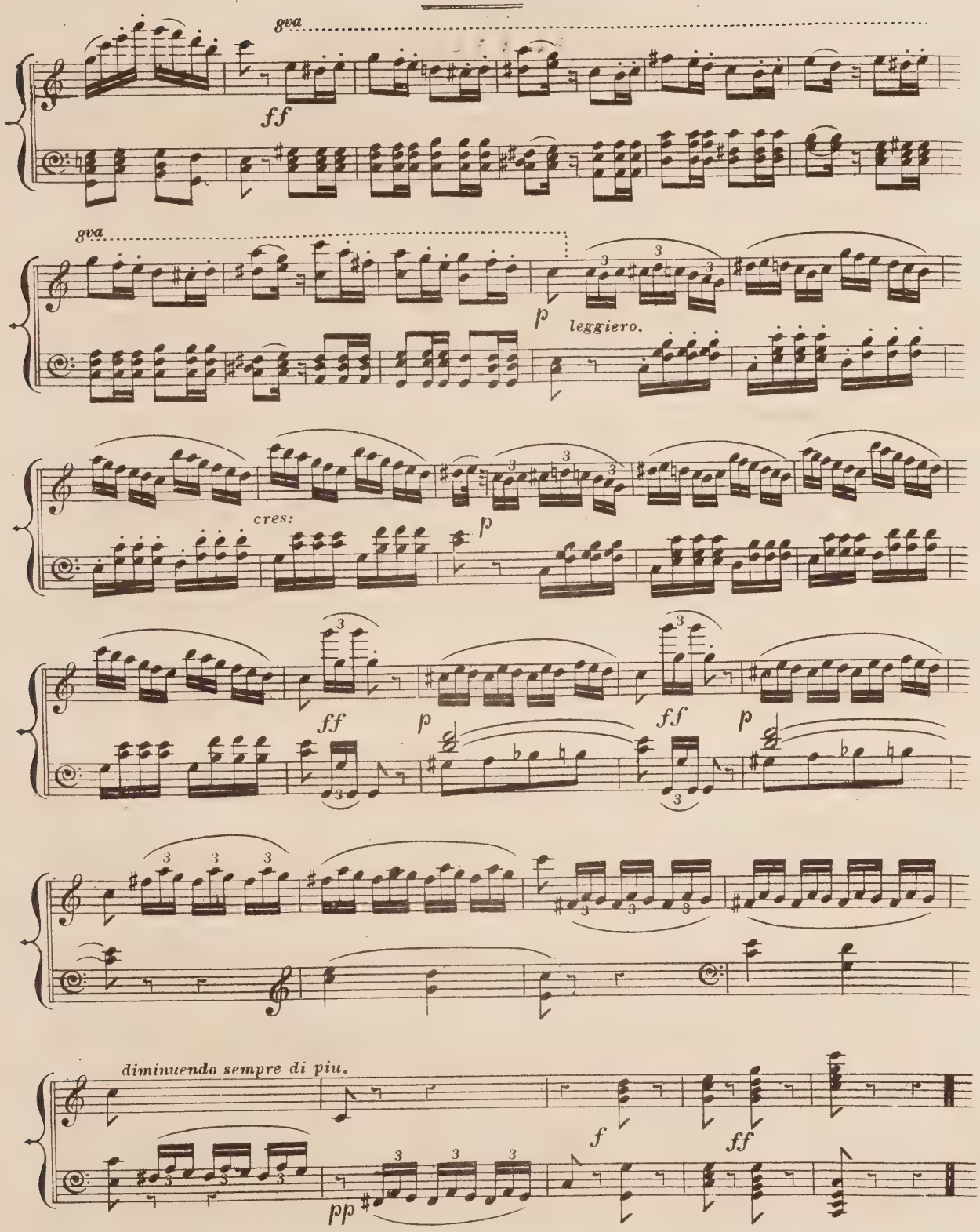
Fine dell'Atto Secondo.

ATTO III.

Nº 15.– BIS.

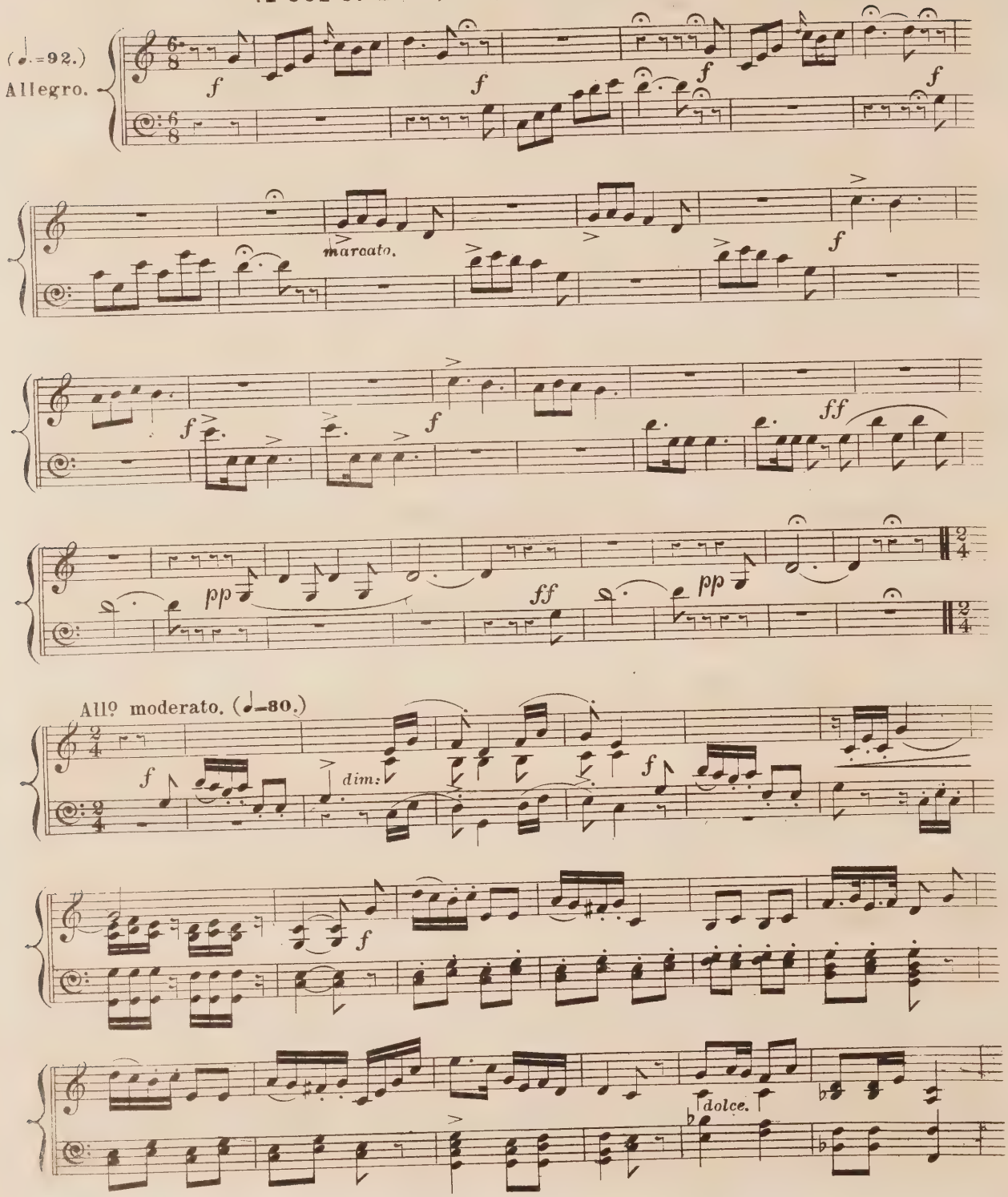
ENTR'ACTE ET INTERMEDE.

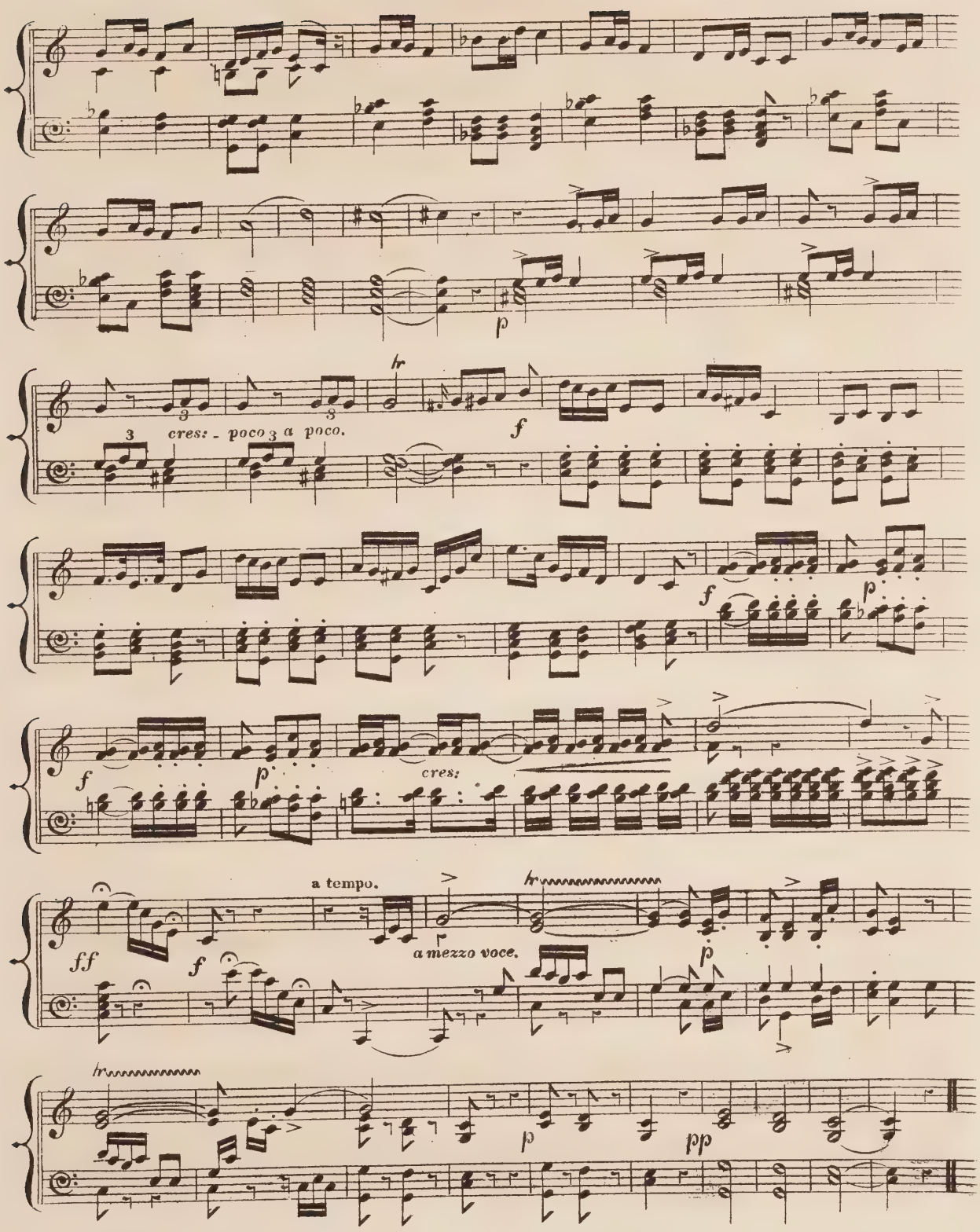



8va
ff
8va
p
leggiero.
cres:
p
ff
p
ff
p
diminuendo sempre di piu.
f
ff
pp

Nº 16. — ARIA DEL CACCIATORE.

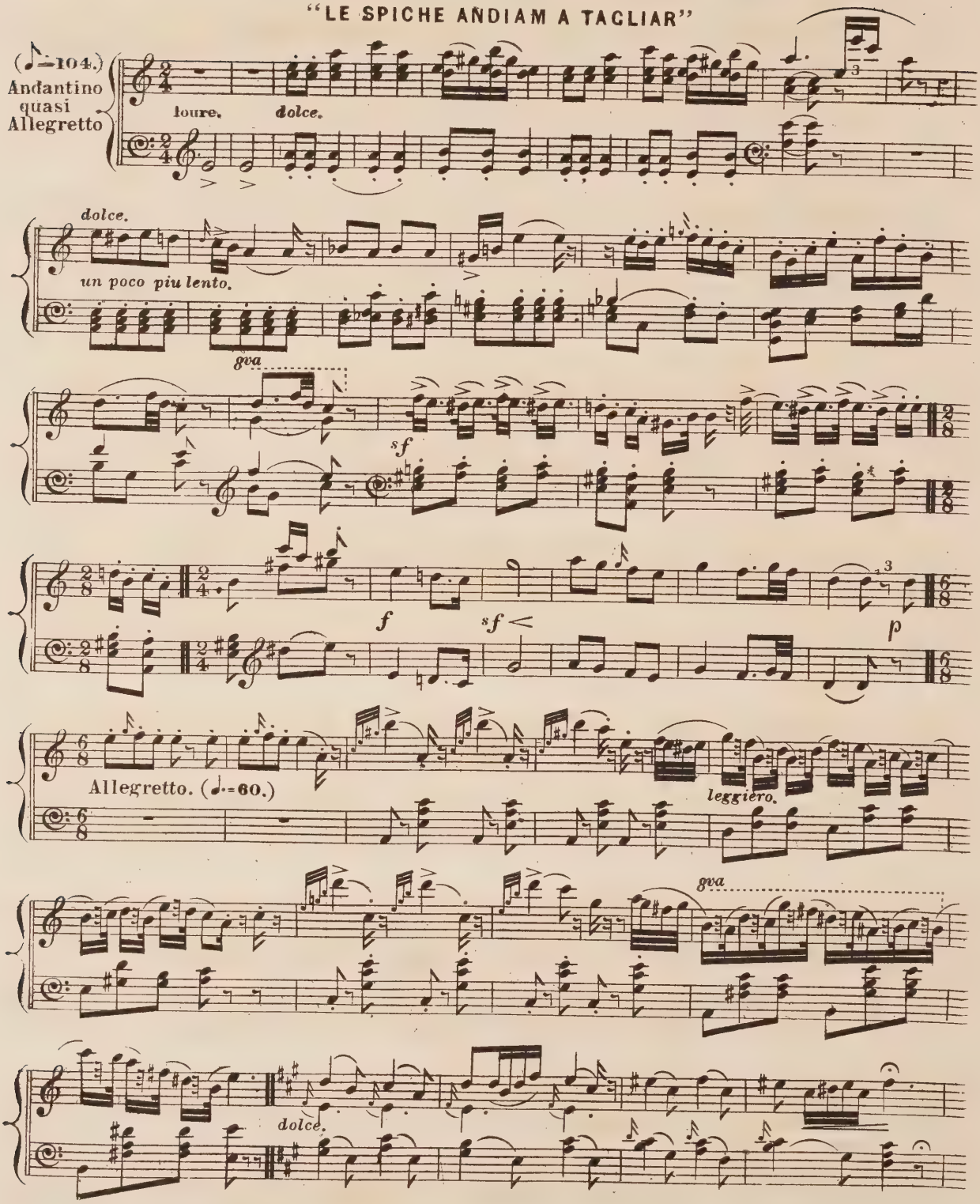
"IL SOL SI LEVO, LA PIOGGIA LAVO."

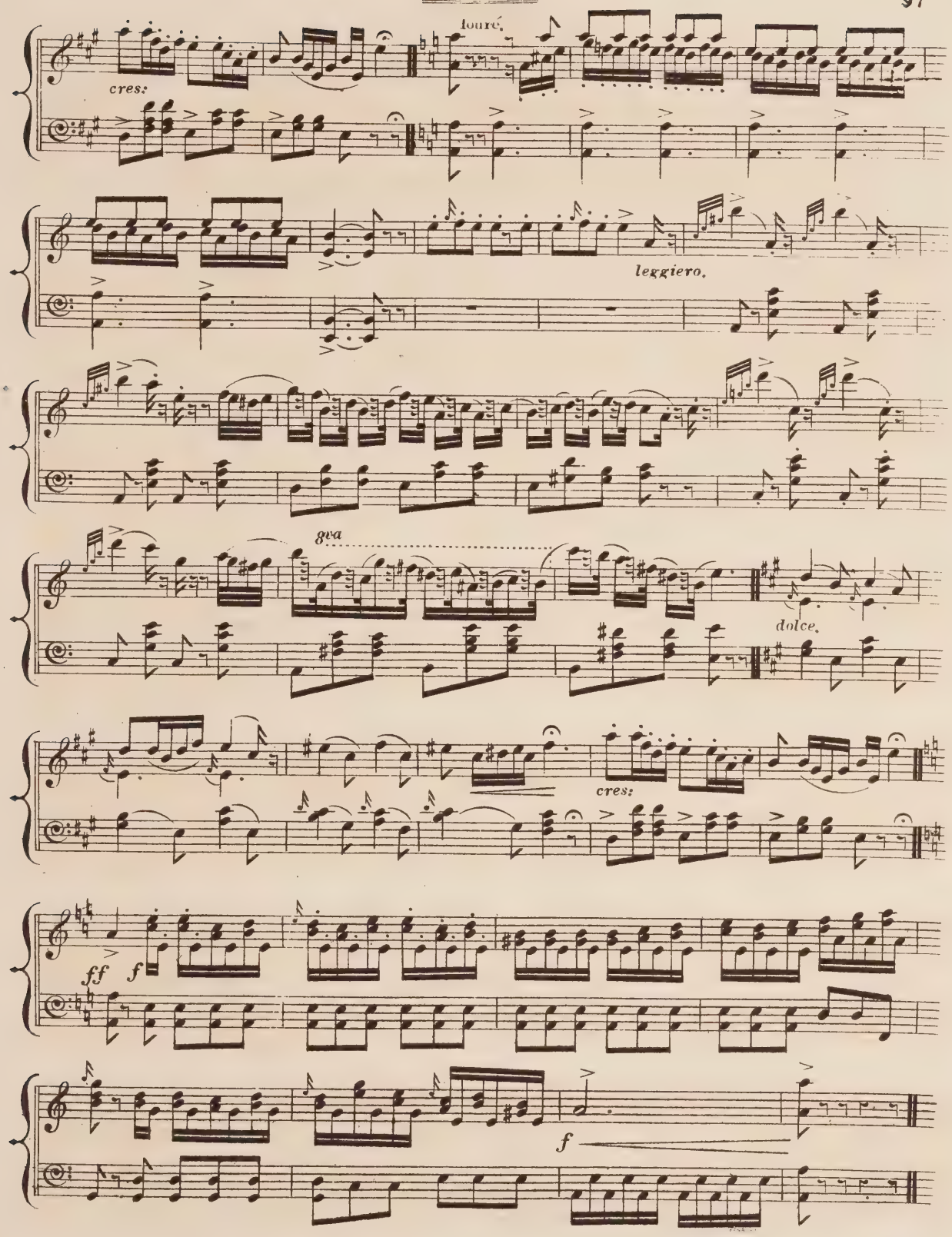



cres: - poco a poco.
cres:
a tempo.
a mezzo voce.

N° 17. — ARIA DEL MIETITORE.

"LE SPICHE ANDIAM A TAGLIAR"

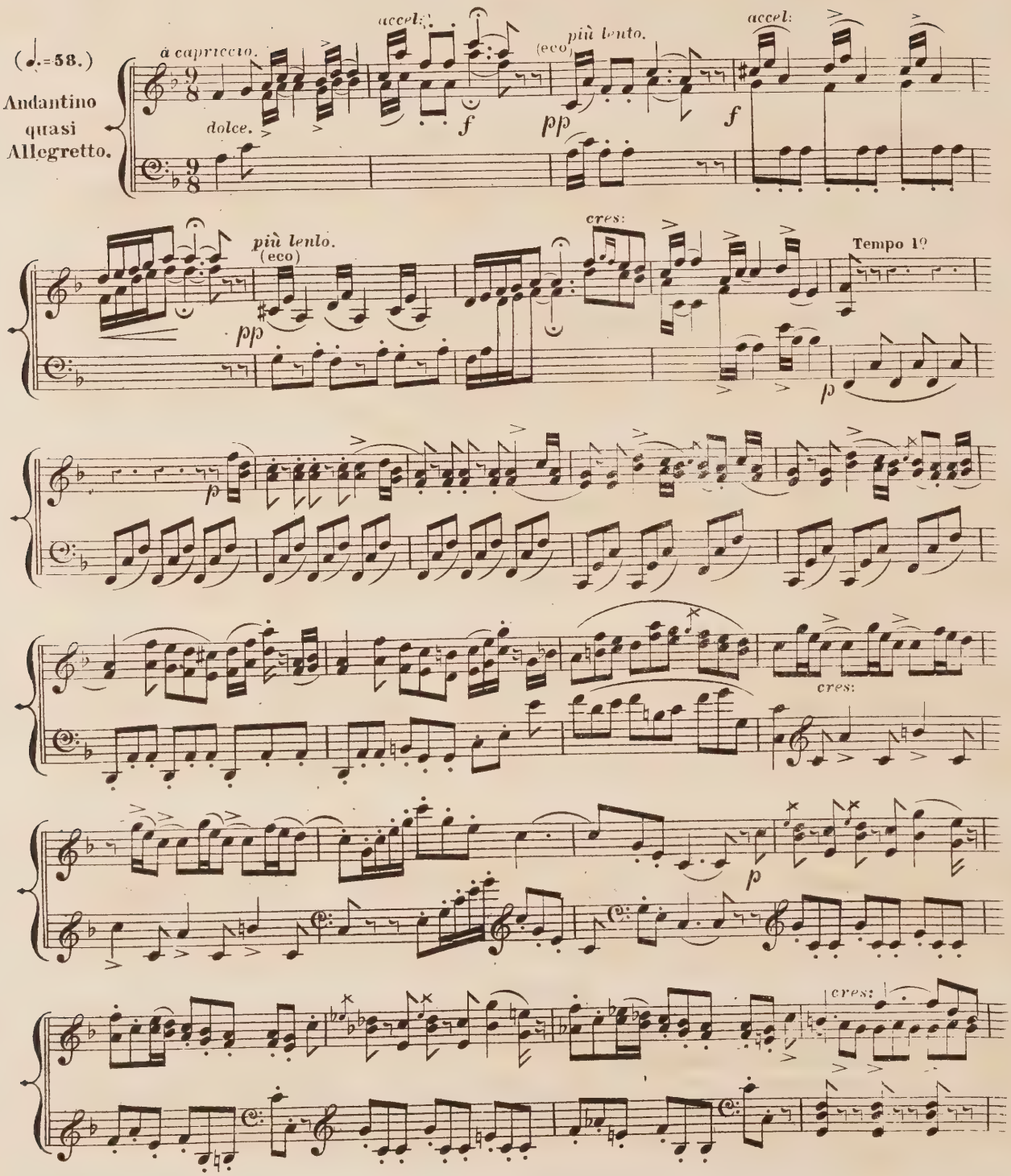


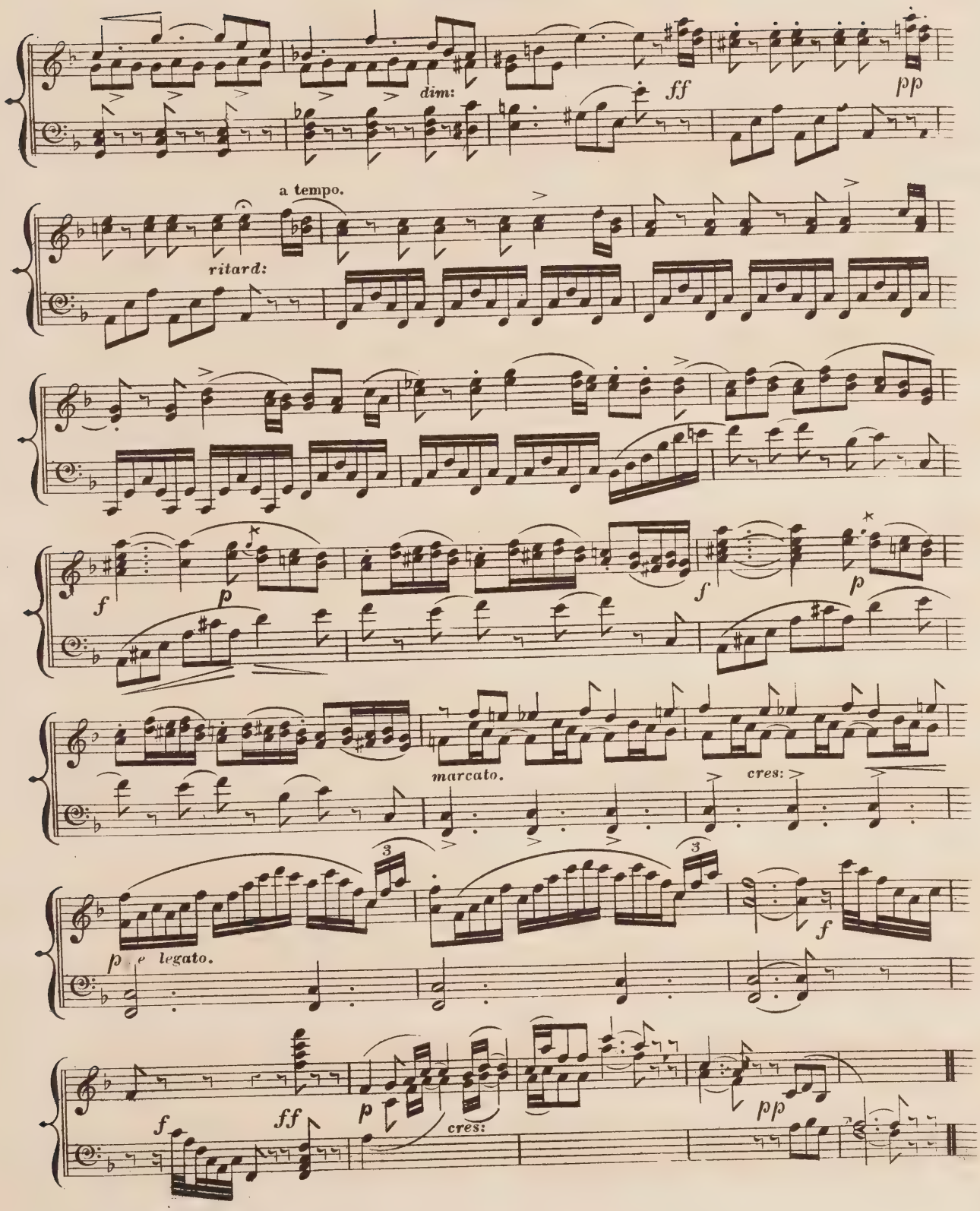

louré.
cres:
leggiero.
8va
dolce.
cres:
ff
f
f

Nº 18.

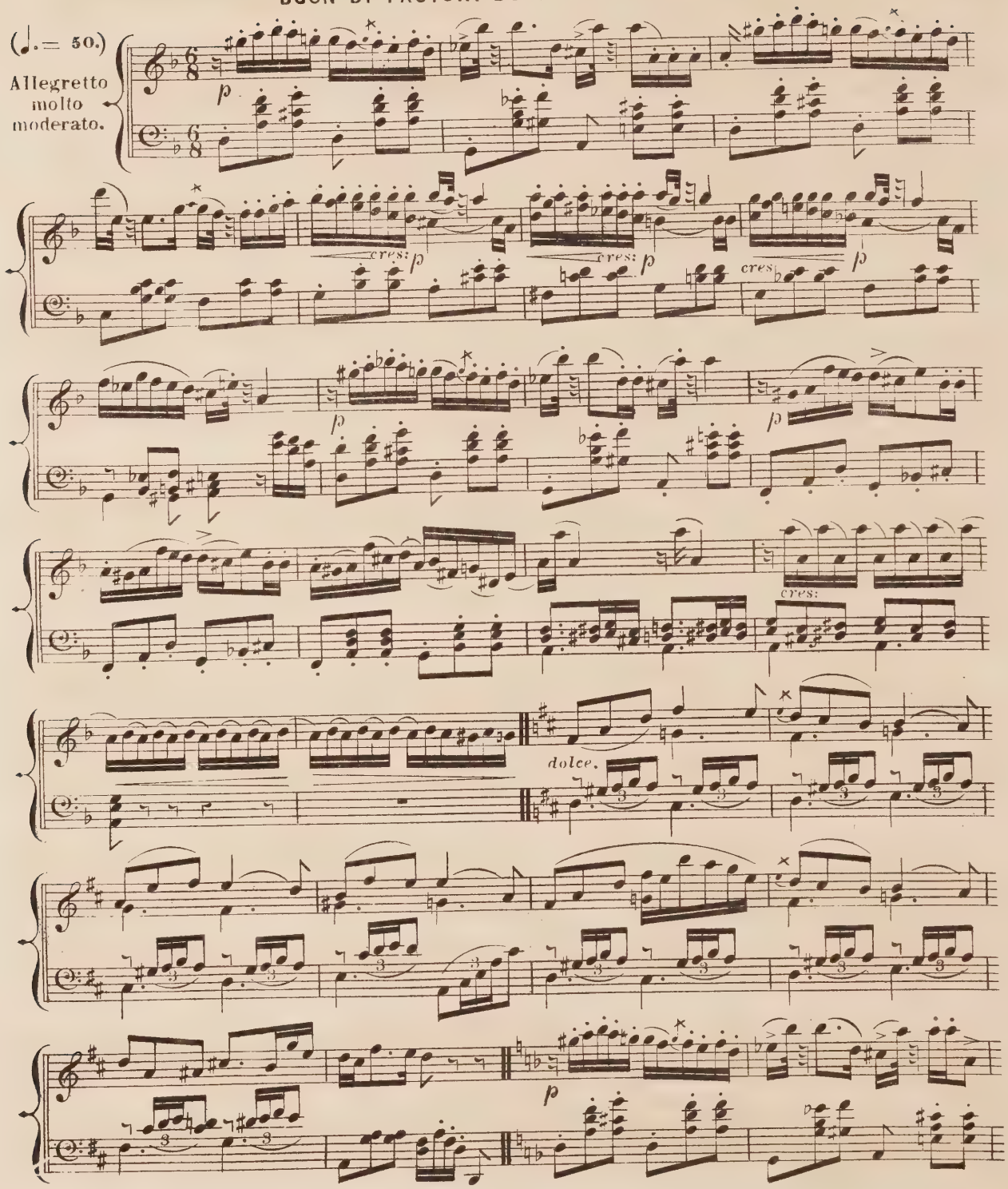
VILLANELLA DEI 2 PASTORI.

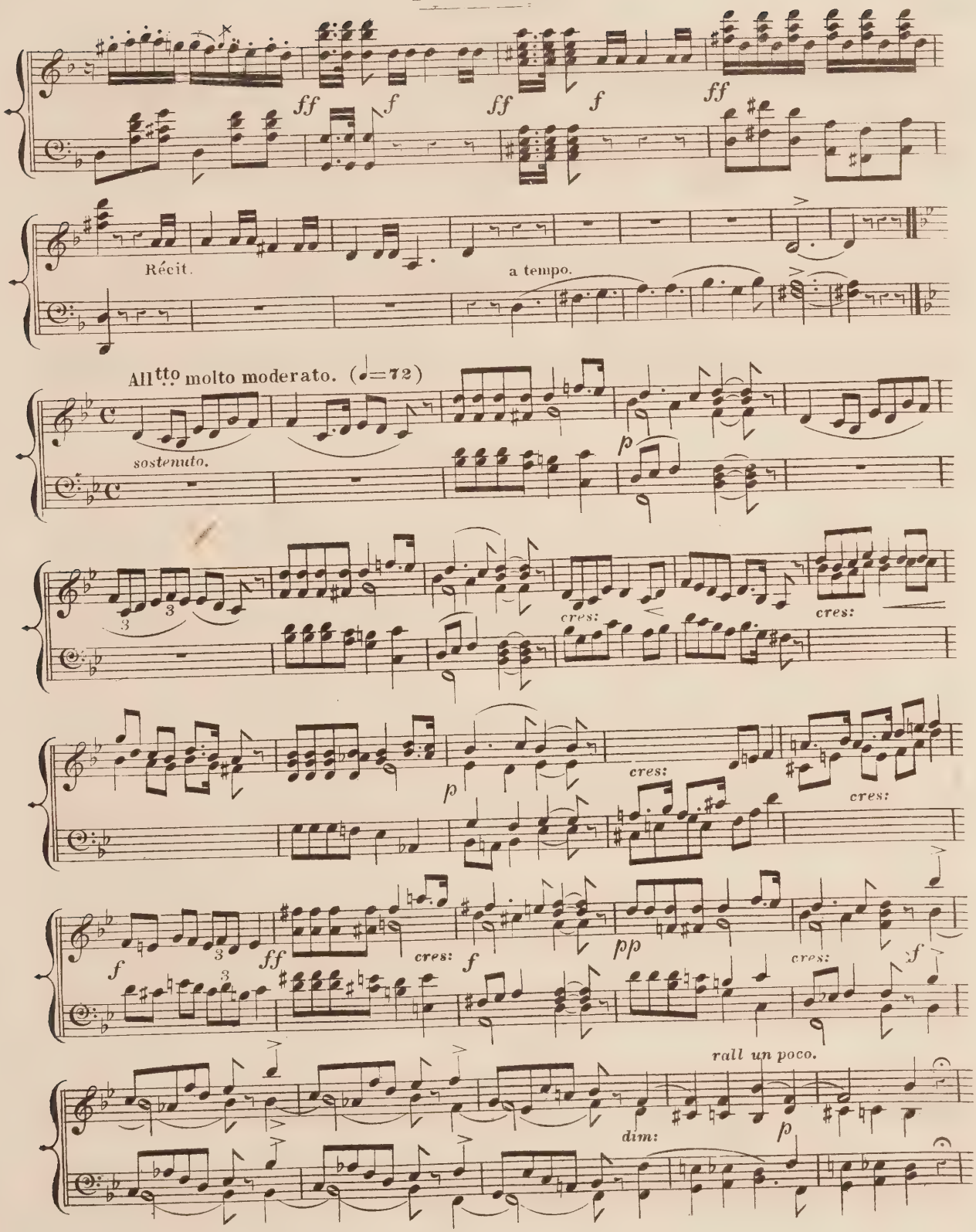
"SUI PRATI IN FIOR.

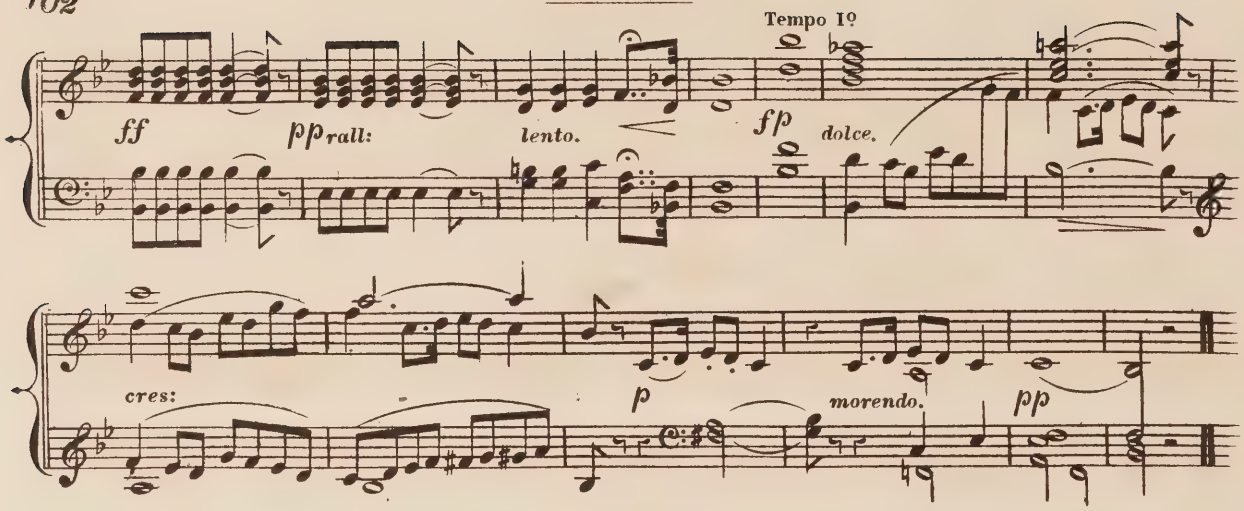



dim:
ff
pp
a tempo.
ritard:
f
p
f
p
marcato.
cres:
3
3
p e legato.
f
f
ff
p
cres:
pp

"BUON DÌ PASTOR! BUON DI JANIK!"

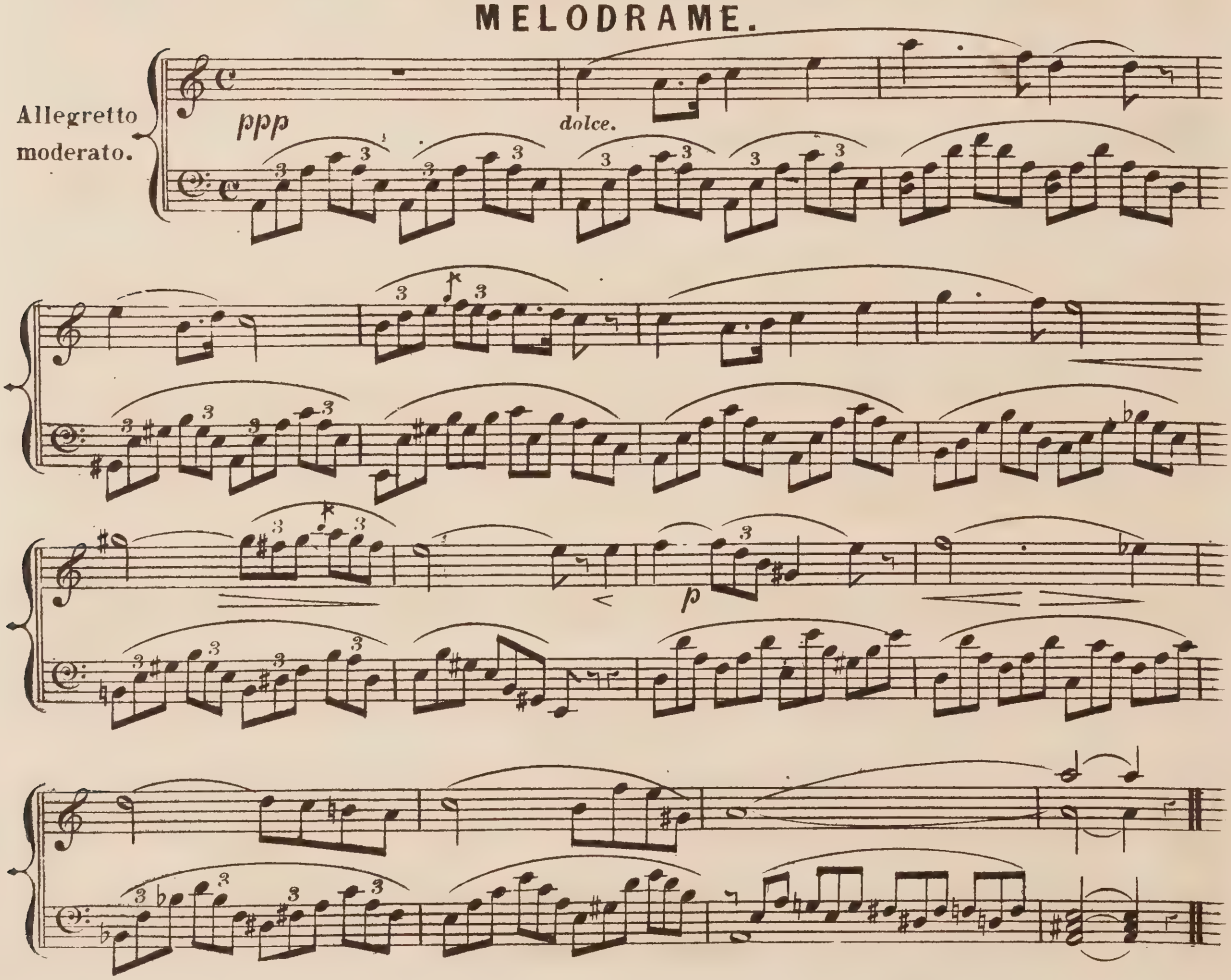



ff
f
ff
f
ff
Récit.
a tempo.
All^tto molto moderato. (♩=72)
sostenuto.
p
cres:
cres:
p
cres:
cres:
f
ff
cres:
f
pp
cres:
f
rall un poco.
dim:
p



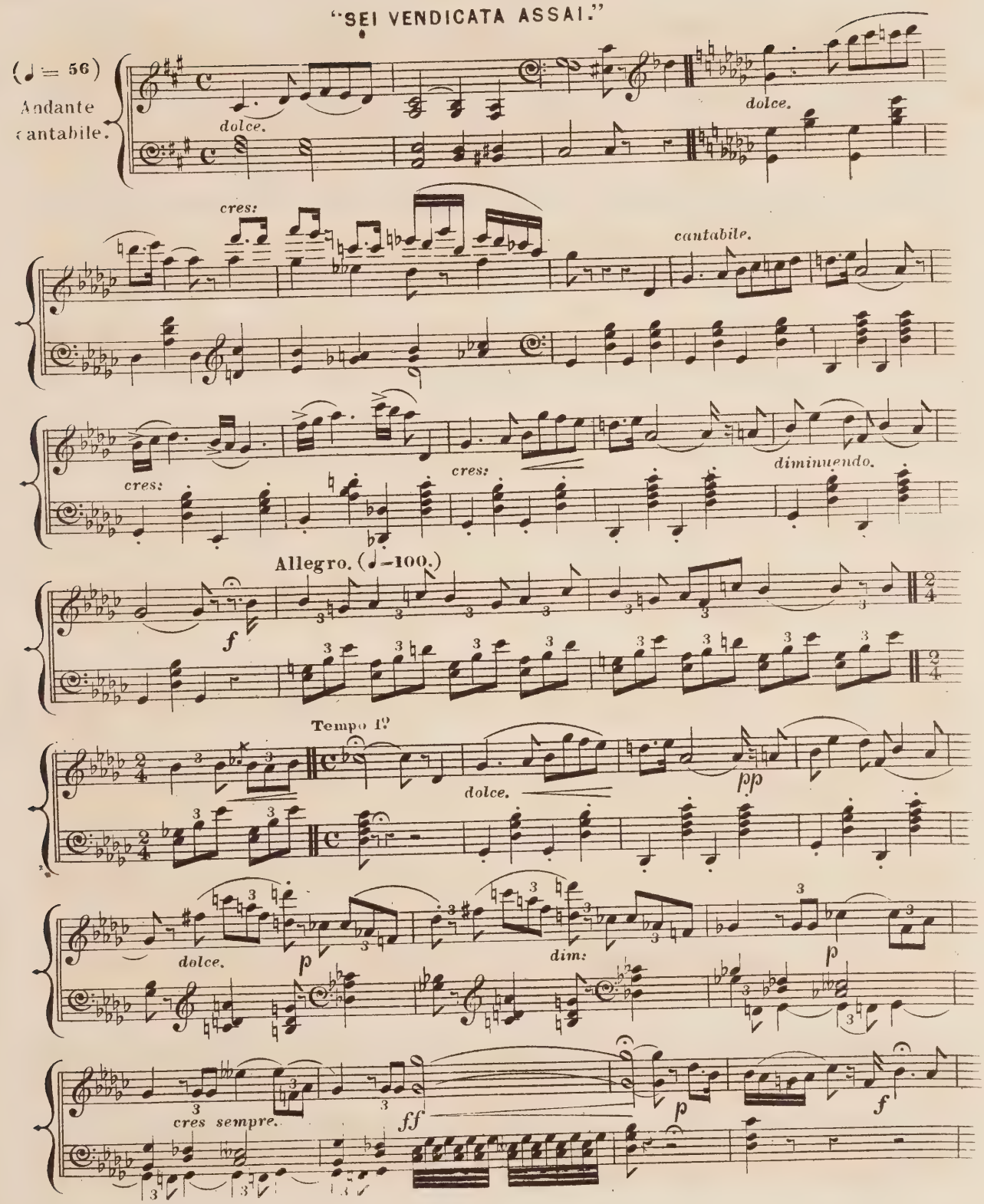
Nº 19. Bis.

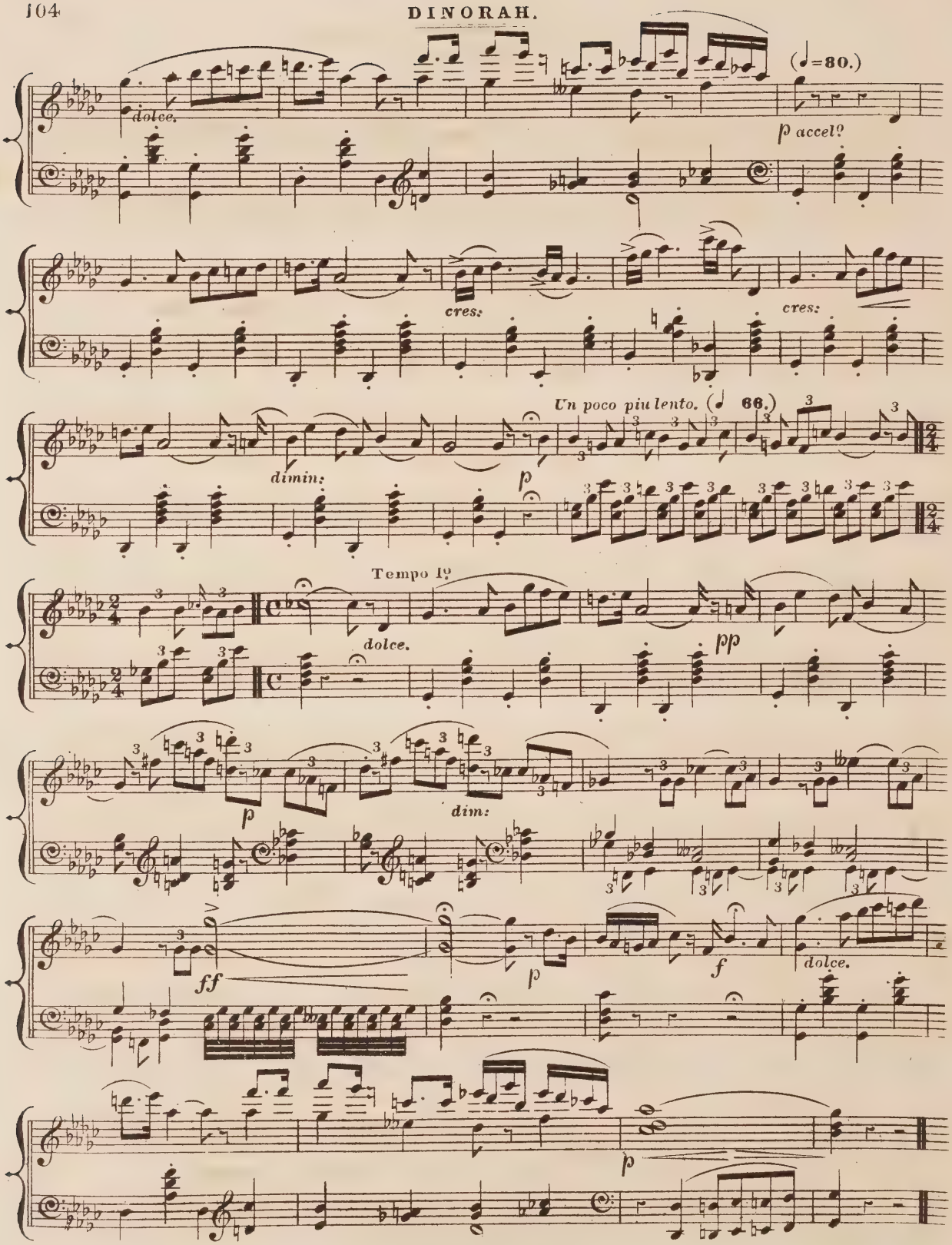
MELODRAME.



Nº 20.— ROMANZA.

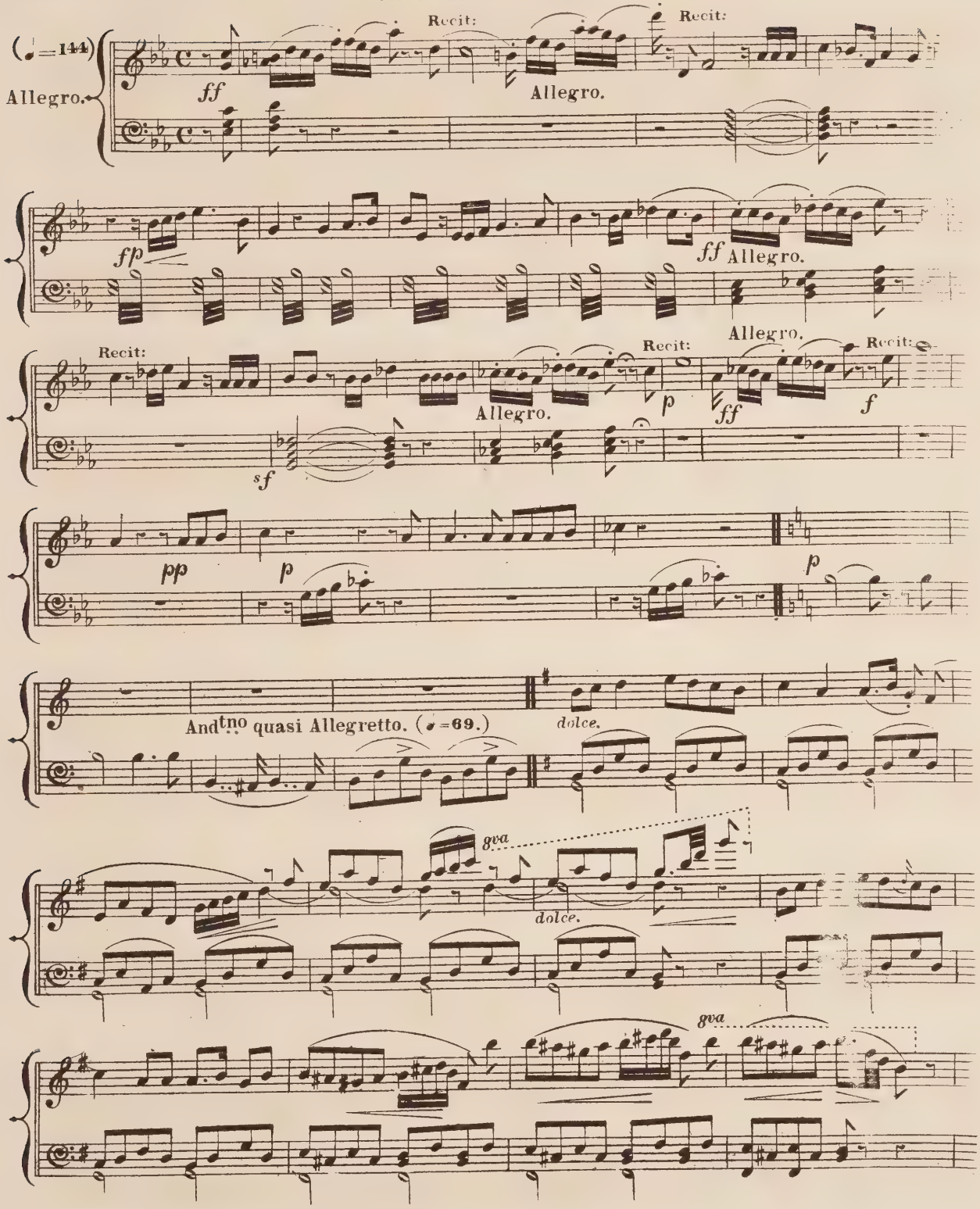
"SEI VENDICATA ASSAI."

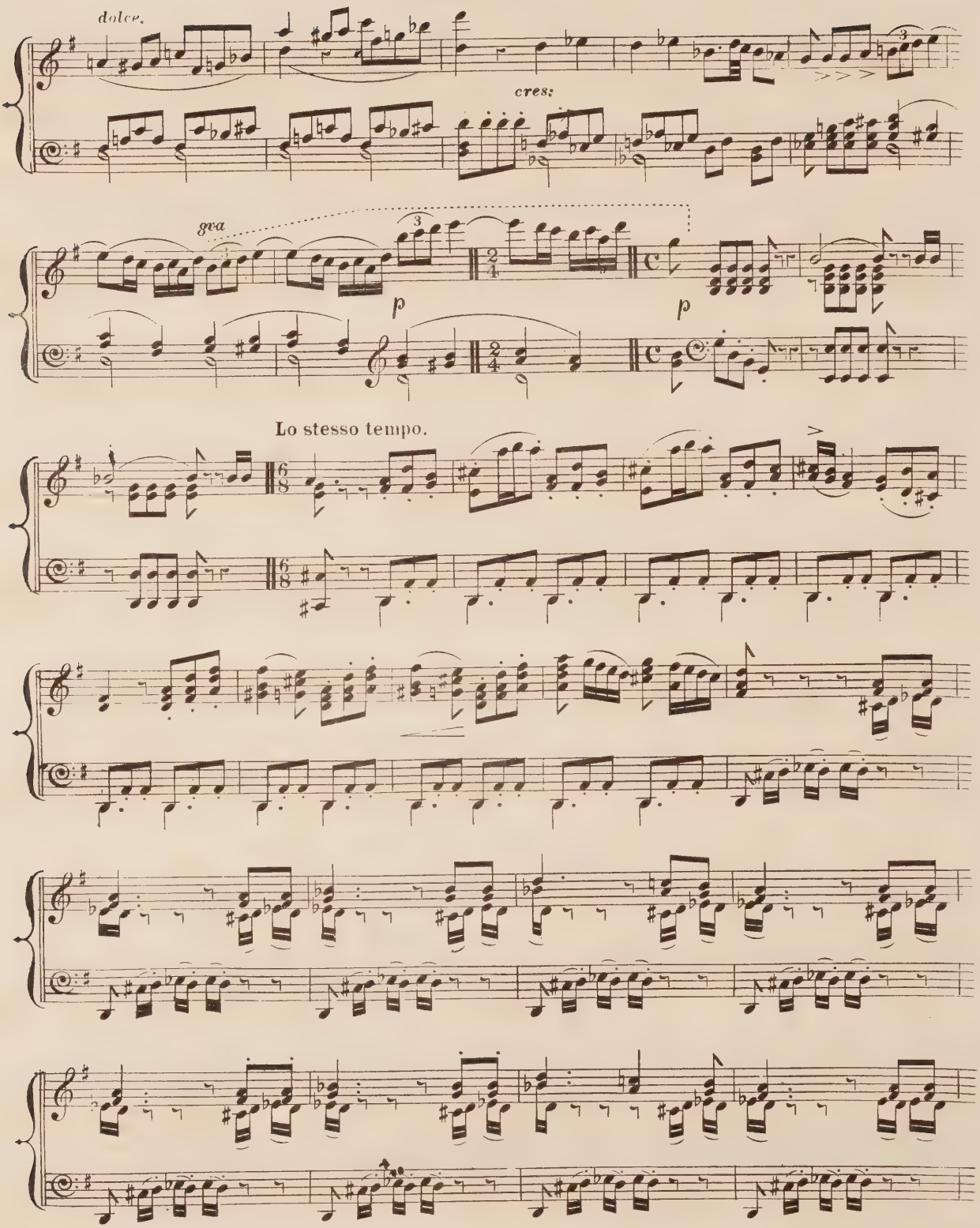


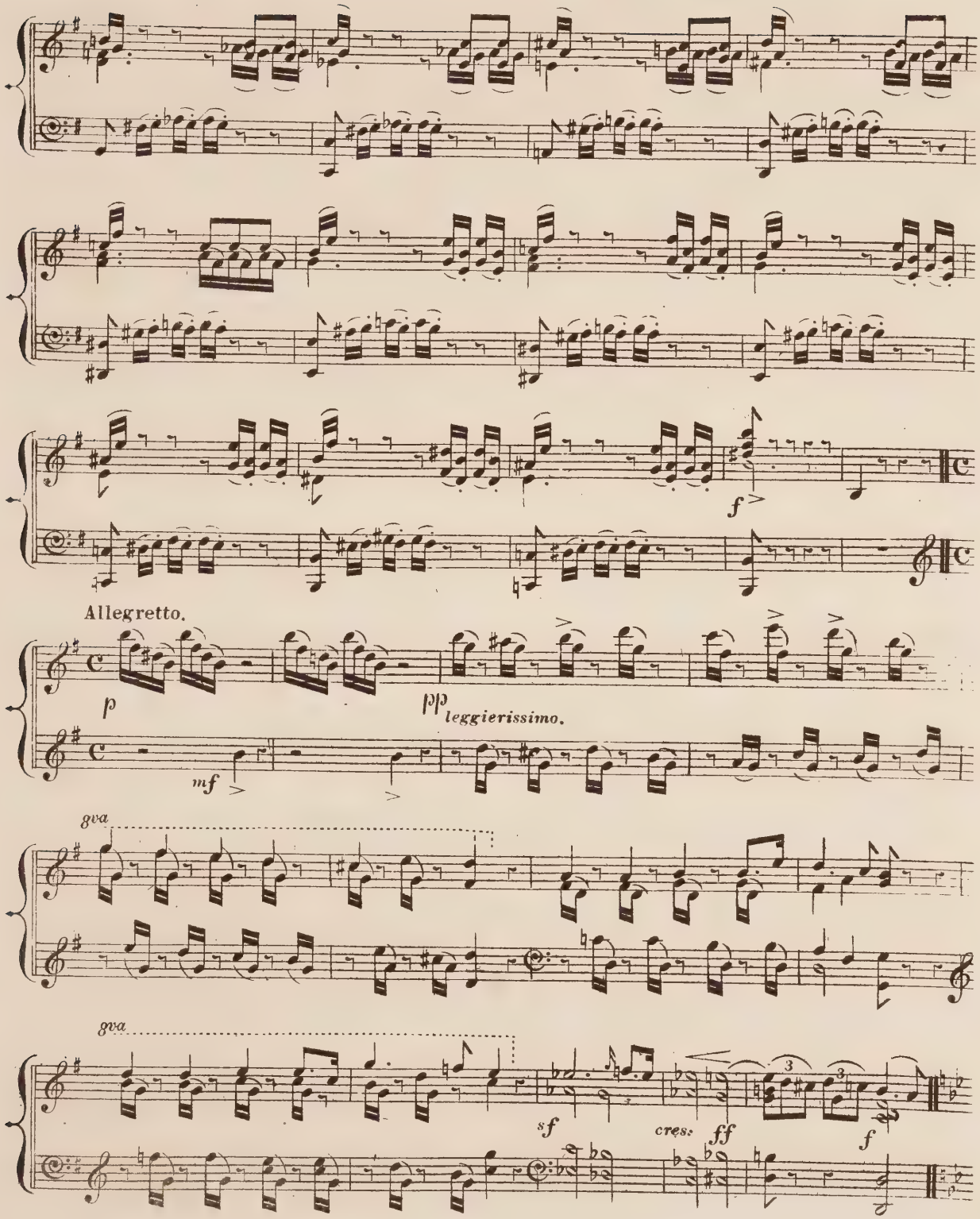

(♩=80.)
dolce.
p accel?
cres:
cres:
Un poco piu lento. (♩ 66.)
dimin:
p
Tempo Iº
dolce.
pp
p
dim:
ff
p
f
dolce.
p

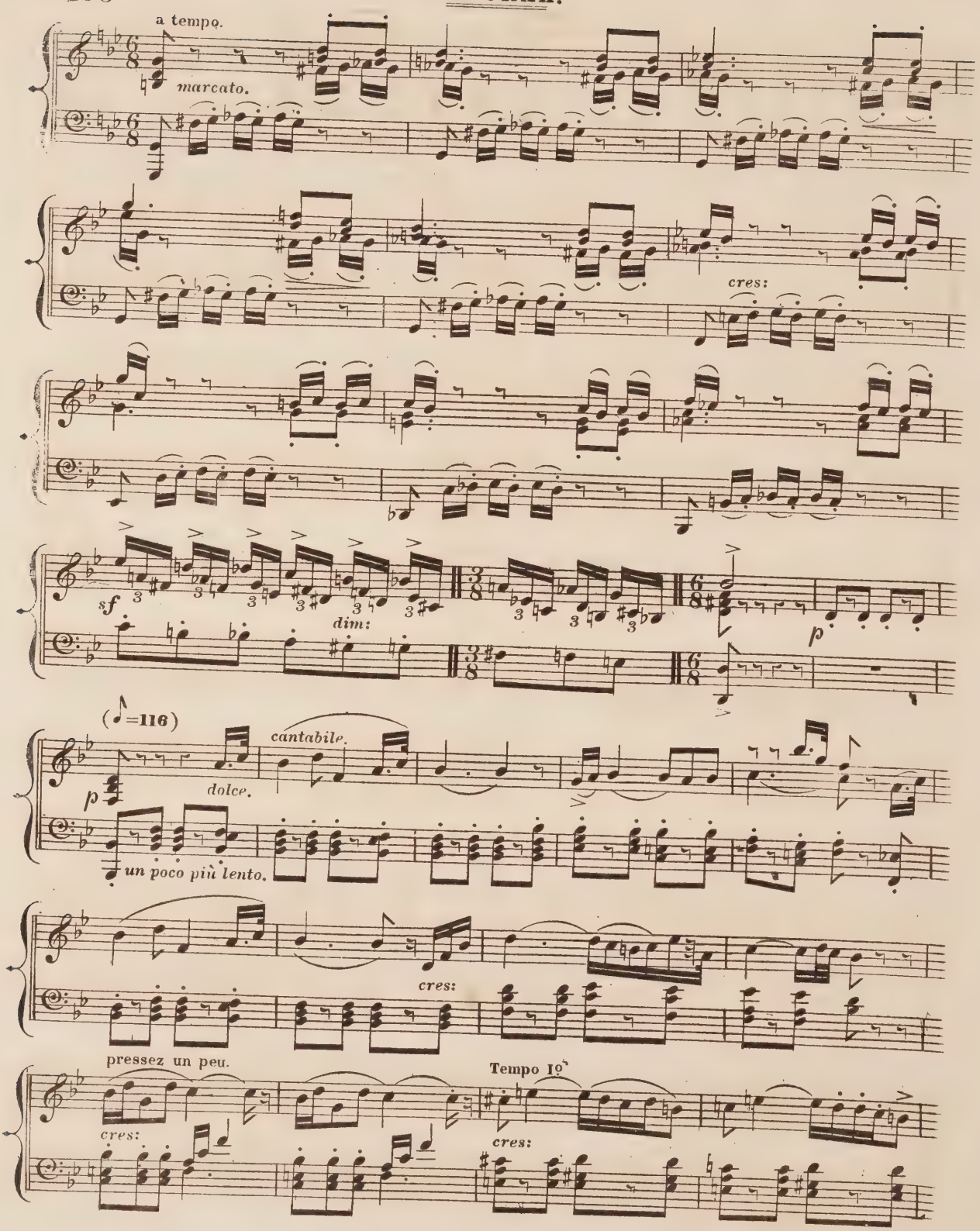
Nº 21.— GRAN DUETTO E FINALE.

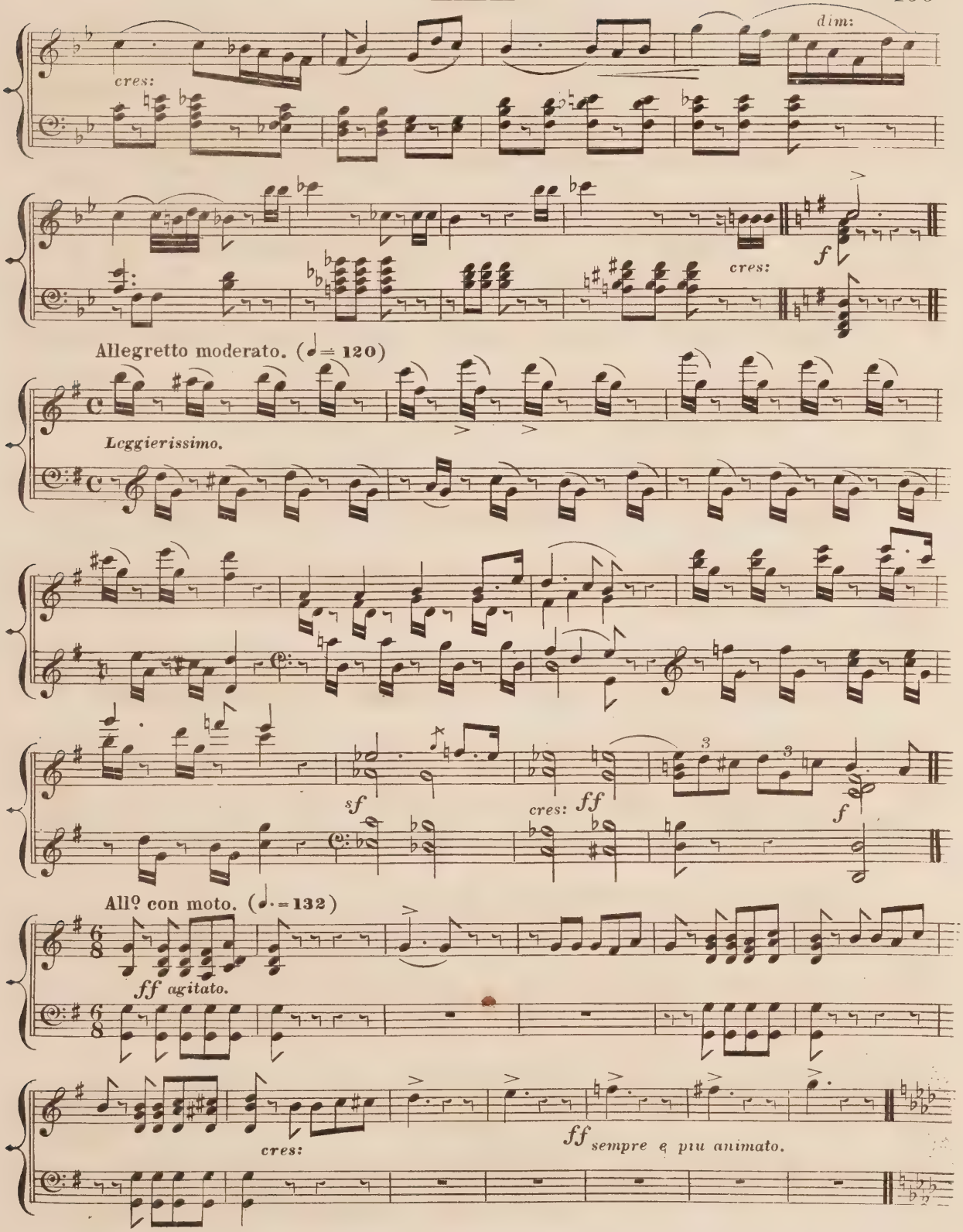
"UN SOGNO? O CIEL."

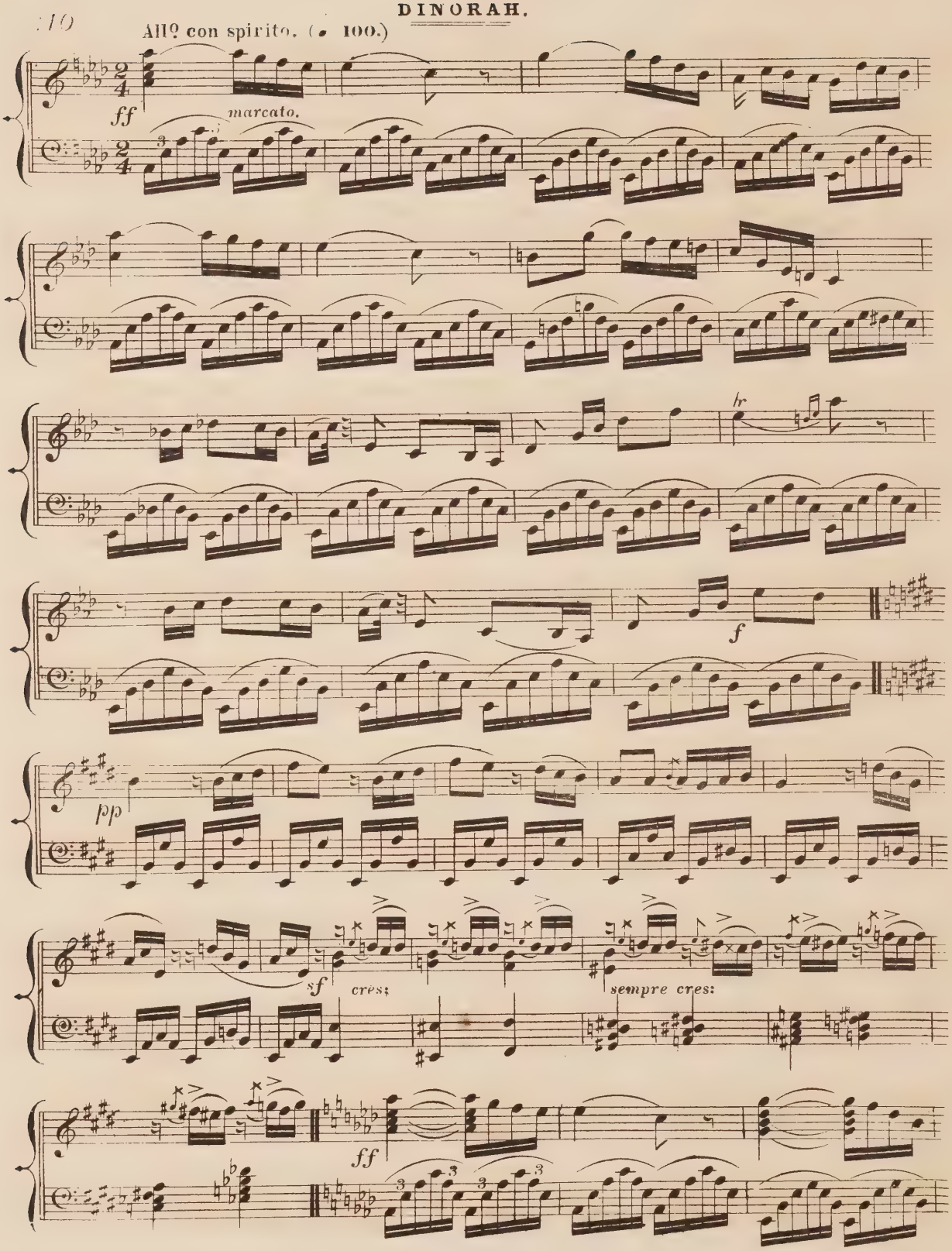


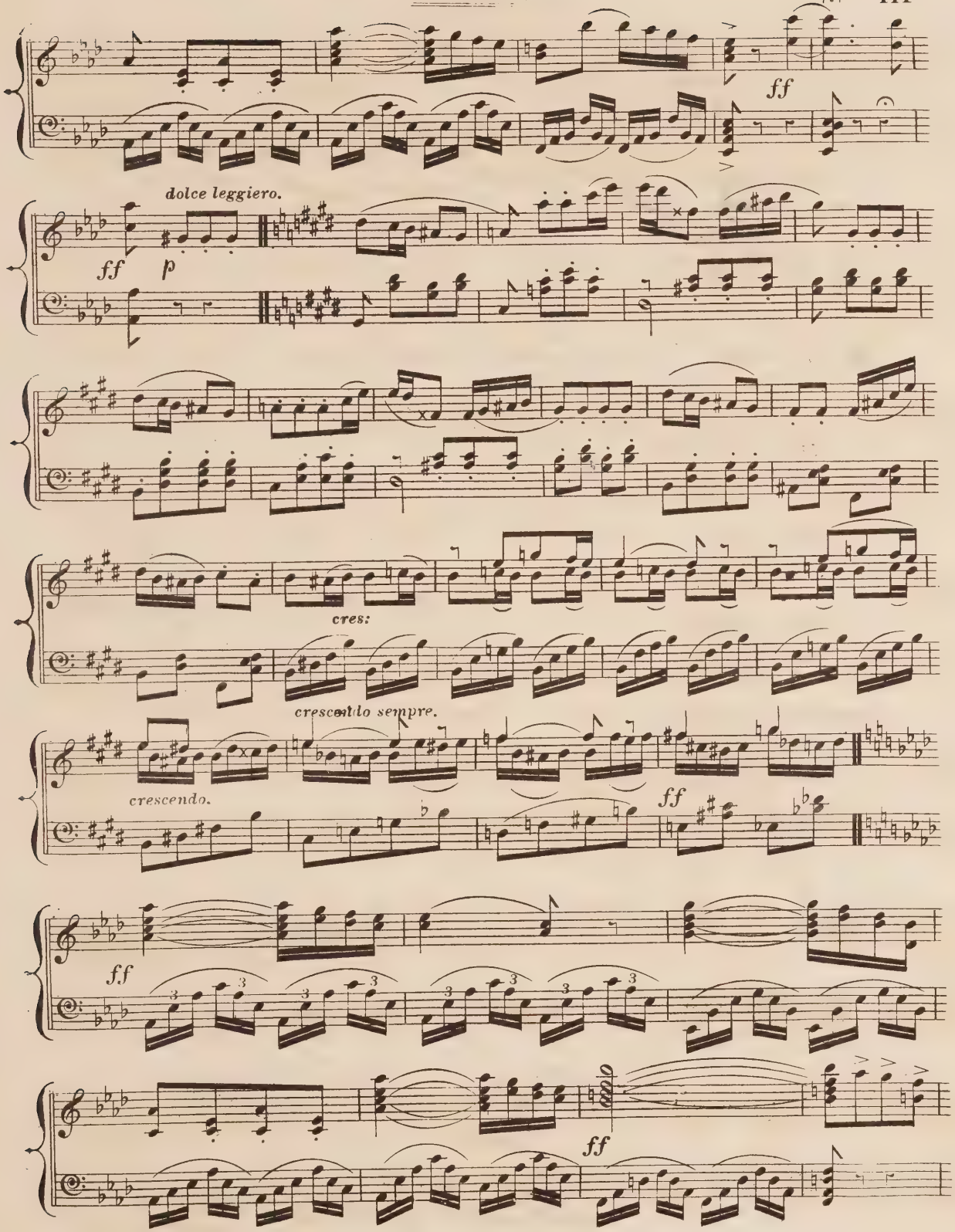

dolce.
cres:
gva
p
p
Lo stesso tempo.

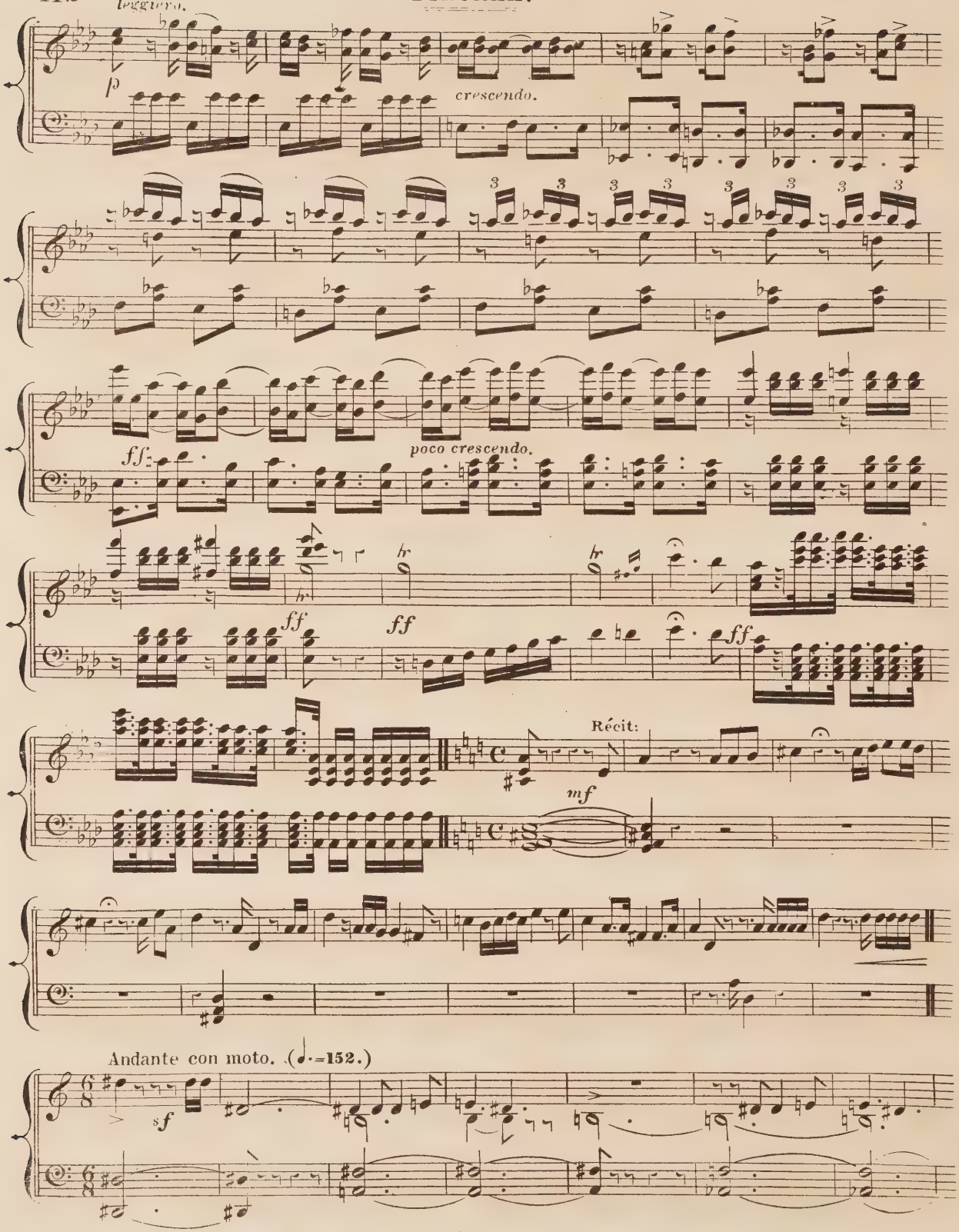

f
Allegretto.
p
pp
leggierissimo.
mf
8va
8va
sf
cres:
ff
f

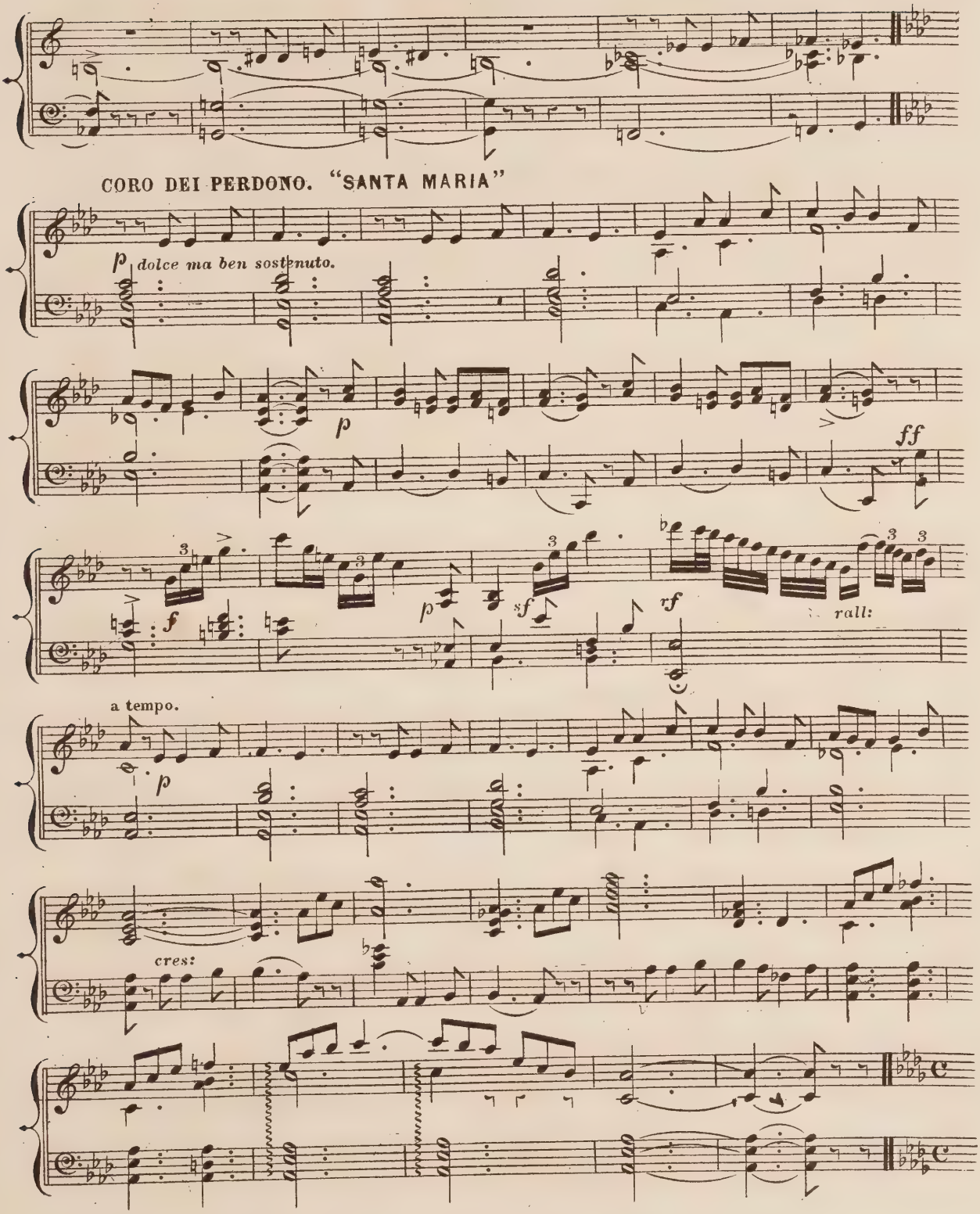

a tempo.
marcato.
cres:
sf
dim:
p
(♪=116)
cantabile.
dolce.
un poco più lento.
cres:
pressez un peu.
Tempo I°
cres:
cres:

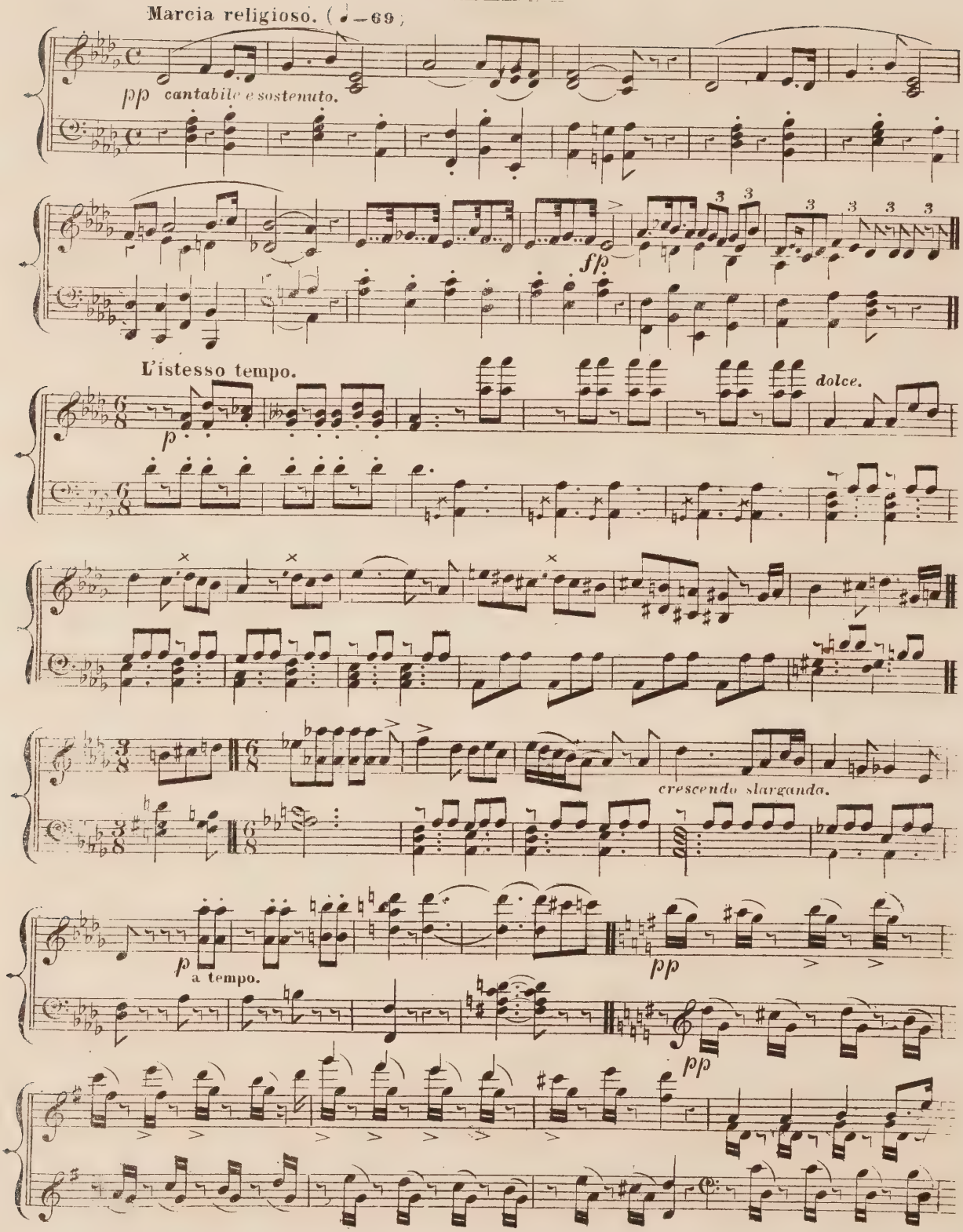

cres:
dim:
cres:
f
Allegretto moderato. (♩= 120)
Leggierissimo.
sf
cres: ff
f
All° con moto. (♩.=132)
ff agitato.
cres:
ff sempre e piu animato.

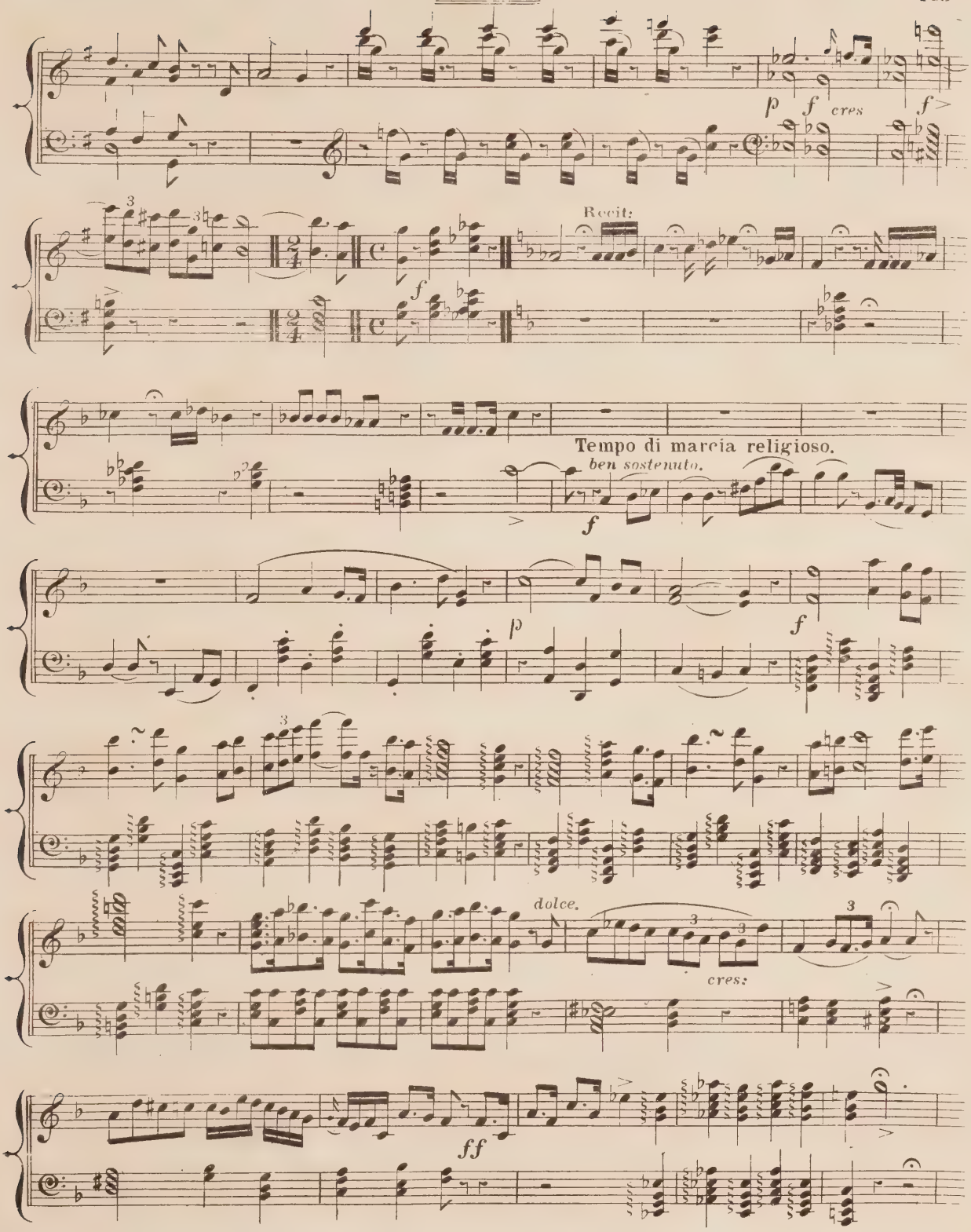

All? con spirito. (♩ 100.)
ff
marcato.
hr
f
pp
sf
cres:
sempre cres:
ff

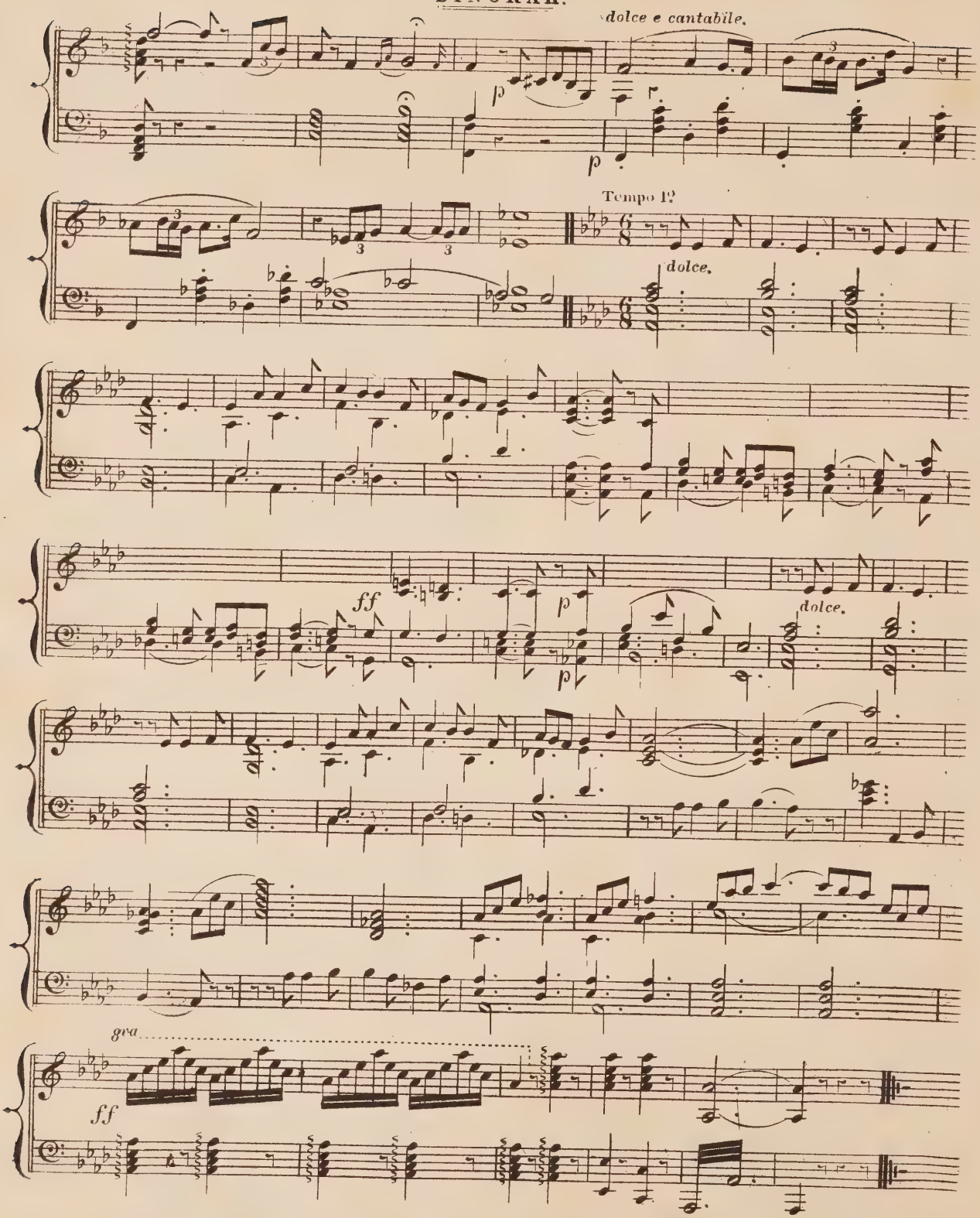

ff
dolce leggiero.
ff
p
cres:
crescendo sempre.
crescendo.
ff
f.f
ff


leggiero.
p
crescendo.
ff
poco crescendo.
ff
ff
ff
Récit:
mf
Andante con moto. (♩.=152.)
sf


CORO DEI PERDONO. "SANTA MARIA"
p
dolce ma ben sostenuto.
p
ff
f
p
sf
rf
rall:
a tempo.
p
cres:


Marcia religioso. (♩=69)
pp cantabile e sostenuto.
fp
L'istesso tempo.
p
dolce.
crescendo slargando.
p
a tempo.
pp
pp


p
f
cres
f>
Recit:
f
Tempo di marcia religioso.
ben sostenuto.
f
p
f
dolce.
cres:
ff



FINE DELL OPERA.

JUN
22
1961

PLEASE DO NOT REMOVE
CARDS OR SLIPS FROM THIS POCKET

UNIVERSITY OF TORONTO LIBRARY

M
33
M49P3
1900
c.1
MUSI